

The Musical World.

THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES.—*Goethe*.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM

Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W
[Registered for Transmission Abroad.]

VOL. 43—No. 46.

SATURDAY, NOVEMBER 18, 1865.

PRICE {4d. Unstamped.
5d. Stamped.

HER MAJESTY'S THEATRE. SIGNOR ARDITI'S CONCERTS.

The CONCERTS will commence THIS EVENING, (Saturday) November 18, and continue for four weeks only.

Vocalists—Mdlle. Sinico, Mdlle. Edl, and Mdlle. Sarolta; Signor Stagno, and Mr. Santley.

Violin—Mdlle. Emilia Arditi, (her first appearance in England).

PROGRAMME.

Part the First.—Overture to Goethe's Faust, Lindpainter; duo, "La ci darem," Mozart—Mdlle. Sarolta and Mr. Santley; overture, "Le petit chaperon rouge," Boieldieu (first time in England); bolero, "Leggero invisible," Arditi—Mdlle. Sinico; symphony in G minor, Mozart (the entire work); romance, "M'appari," (Marta), Flotow—Signor Stagno; fantasia, violin, "Sur Motifs de Norma," Arditi—Mdlle. Emilia Arditi (her first appearance in England); recitative, "I rage, I burn; air, "O ruddier than the cherry," (Acis and Galatea), Handel—Mr. Santley; overture, "La chasse du Jeune Henri," Mehul.

Part the Second.—Selection from Gounod's Opera, Mirella; overture, orchestra; duo, "Ah parla ancor"—Mdlle. Sinico and Mdlle. Sarolta; strophic, "Se l'aristi son regine"—Mr. Santley; strophic, solo for oboe and clarionets, performed by MM. Crozier, Pollard, and Grist; pastoral, "Le petit berger"—Mdlle. Sinico; procession march—orchestra; rondo, from the Seventh Concerto, violin, De Beriot—Mdlle. Emilia Arditi; English song, Mdlle. Edl; valse, "Hilda," D. Godfrey, (first time of performance); galop, "Orphée aux Enfers," D. Godfrey.

Conductor—SIGNOR ARDITI.

Commence at 8 o'clock. Prices of admission—Private Boxes from 10s. 6d.; Dress Circle 4s.; Upper Boxes, 2s.; Admission 1s. The programme will be varied every evening.

The Box-office of the Theatre is open daily from 10 till 6 o'clock.

A Grand Fancy Dress Ball will take place on Tuesday the 19th of December.

BRIGHTON.

MR. AGUILAR begs to announce that he will give a MATINEE MUSICALE at the PAVILION, Brighton, on Thursday, Dec. 7th, assisted by Mrs. FRANCIS TALFOURD and Mr. TRELAWEY COBBHAM. Further particulars will be duly announced. London, 17, Westbourne Square.

CRYSTAL PALACE.—THIS DAY.—SATURDAY
CONCERT AND AFTERNOON PROMENADE.—HANDEL'S ACIS and GALATEA.—The enlarged CONCERT ROOM is now completely enclosed, and free from cold or draught.—Galatea (A Sea Nymph), Miss Edmonds; Acis (A Shepherd), Mr. George Perren; Damon (A Shepherd), Mr. Morten Smith; Polyphemus (a Giant), Mr. Weiss. Chorus of Nymphs and Shepherds. Conductor—Mr. Manns.

Admission Half-a-Crown, or free by new system Guinea Season Ticket, admitting until the 31st October, 1866. Reserved Stalls, Half-a-Crown each, at Crystal Palace.

NOTE.—See the Great Display of Chrysanthemums This Day.

THE MUSICAL SOCIETY OF LONDON.—Scheme

for 8th Season, 1866.—Wednesday Evenings, January 31st, Conversazione. February 7th, Annual General Meeting of Fellows and Associates. FOUR GRAND ORCHESTRAL CONCERTS, 60 Performers. March 7th, April 11th, May 8th, June 13th, at St. James's Hall, Half-past Eight o'clock p.m. Conductor—MR. ALFRED MELLON. The Library of the Society, 17, Edwards Street, Portman Square, will be open to Members on Mondays and Thursdays from 3 till 5 p.m., for study and distribution of books. Subscriptions, payable to Messrs. Addison & Co., 20, Regent Street, W., £1 1s. per annum. Reserved Seats for the Four Concerts, 10s. 6d. extra. Reserved Seats for 8th Season not retained by written notice to the Secretary before 26th November, 1865, will be allotted to new applicants.

C. G. VERRENDER, Mus. Bac., Oxon, Secretary.

MRS. JOHN MACFARREN will give an EVENING

AT THE PIANOFORTE, on Wednesday, Nov. 29th, at Faversham, Kent. Pianist—Mrs. John Macfarren; Vocalists—Miss Robertine Henderson and Miss Emily Pitt. Part I.—Rondo in C, "Moto Continuo" (Sonata, Op. 24)—Weber; Song, "The Lady of the Sea"—Henry Smart; Variations, "The Harmonious Blacksmith," Suites de Pieces in E—Handel; Aria, "Batti, Batti" (Il Don Giovanni)—Mozart; Selection of "Lieder ohne Worte"—Mendelssohn; Duet, "Oh Sweet Summer Morn" (She Stoops to Conquer)—G. A. Macfarren; Fantasia on Scotch Airs, "Bonnie Scotland"—Brissac. Part II.—"Sonate Pathétique"—Beethoven; Ballad, "The Gypsy's Home" (Jessy Lea)—G. A. Macfarren; Nocturne, "Lull Ago," and Caprice "The Butterfly"—Brissac; Duo, "La Regata Veneziana" Rossini; Scotch Ballad, "Comin' thro' the rye"; Grand Fantasia, "L'Elle D'Amore"—Thalberg.

UNDER THE PATRONAGE OF

His Grace the Duke of Leinster,

His Grace the Duke of Newcastle, the Right Hon. the Earl Howe,

The Right Hon. the Earl of Wiltton,

The Right Hon. Sir G. Clerk, Bart., Walter Broadwood, Esq.,

T. T. Bernard, Esq.

MISS FANNY ARMYTAGE'S EVENING CON-

CERT, on Wednesday, November 29th, 1865, to commence at Eight o'clock, at the Hanover Square Rooms. Artists:—Miss Fanny Armytage, Miss Marian Walsh, Mr. Wilby Cooper, Mr. Lewis Thomas; Pianoforte—Miss Rosa Brinsmead and Mr. W. G. Cousins; Violin—Mr. H. Blagrove; Concertina—Mr. R. Blagrove; Harp—Mr. J. Balsir Chatterton (Harplist to Her Majesty the Queen), and the London Choral Union. Conductor—Mr. C. J. HARGITT. Accompanists—Herr Meyer Lutz and Mr. H. Evers. Stalls, 10s. 6d. each, or Three for One Guinea; Unreserved seats, 5s., to be had of ADDISON and Co., 210, Regent Street; LAMBORN COCK and Co., 63, New Bond Street; CHAPPELL and Co., 50, New Bond Street; R. OLLIVIER and Co., 19, Old Bond Street; and of Miss FANNY ARMYTAGE, 15, Park Crescent, Stockwell.

MR. HORTON CLARIDGE ALLISON.

(First Prize, Leipzig Conservatorium, 1865.)

MR. HORTON CLARIDGE ALLISON Instructs

Students, professional or amateur, in Pianoforte playing, Harmony, Counterpoint and Composition (on the principles of the German colleges of music), through the medium of the English, French, or German languages.—Address—208, Marylebone Road, N.W.

MDLLE. LIEBHART.

MDLLE. LIEBHART will SING the "LIEBHART POLKA," which met with such great success at Mellon's Concerts (composed expressly for her by Prof. MULDER,) at Clifton, Nov. 20th.

MDLLE. LIEBHART.

MDLLE. LIEBHART will SING every evening, at the Popular Concerts, at the Prince of Wales's Theatre, BIRMINGHAM, commencing Monday, 27th inst.

MDLLE. LIEBHART.

MADLLE. LIEBHART will SING, for the first time in England, GUGLIELMO'S "Bravura Polka," (arranged expressly for her) at JULIEN'S Popular Concerts, at the Prince of Wales's Theatre, Birmingham, commencing Monday, November 27th.

MDLLE. LIEBHART.

MADLLE. LIEBHART will SING Proch's highly successful *Lied*, (composed expressly for her) "At Morning's Break," (MORGEN-FESTERLEIN) at Clifton, on Monday next, Nov. 20th.

MADAME PAREPA.

MADAME PAREPA will not return to London until March, 1866, having accepted a re-engagement for three months.—10, Warwick Crescent, Malda Hill.

MISS BERRY.

MISS BERRY requests that all communications relative to lessons or engagements, either in town or in the provinces, be addressed to her, care of Messrs. Duncan Davison, 244, Regent Street, London, W.

MADAME BERGER LASCELLES.

MADAME BERGER LASCELLES requests all letters, respecting engagements for Oratorios, Concerts and Lessons, in town or country, to be addressed to her residence, 3, York Street, Portman Square, W.

MR. FRANK ELMORE will sing his two New Songs, "My fair Lillian" and "Were this world only made for me," at Tynemouth, Nov. 30th; South Shields, Dec. 1st; Jarrow, Dec. 3rd.

MR. FRANK ELMORE will sing Herr Reichardt's New Song, "My heart's in the highlands," Tynemouth, Nov. 30th; South Shields, Dec. 1st; Jarrow, Dec. 3rd.

TO DIRECTORS OF CONCERTS, ORATORIOS, &c.
MADAME GILBERT (First Soprano) is open to accept engagements in Town or Country.—Address—The Woodlands, 236, Malda Vale, W.

MISS ROSE HERSEE will sing **BENEDICT's Variations** on "Le Carnaval de Venise," at Leicester, Dec. 12th.

WILLIE PAPE—Honored by the command of H.R.H. the Prince of Wales—will continue his TOUR through the Provinces.—Address—No. 2, Soho-square, W.

MRS. TENNANT begs to announce her return to town for the season. Terms, for Concerts, Oratorios, Solées, &c., as well as for Instruction in Singing, may be obtained of Mrs. Tennant, 58, Maddox-street, New Bond-street, W.

MISS JULIA ELTON will sing **BALFE's** song, "I'm not in love, remember," and **BENEDICT's** "Rock me to sleep," in Scotland, during the month of November.

MRS. JOHN HOLMAN ANDREWS has the honor to announce that the next meeting for the practice of Vocal Concerted Music will take place on Thursday, Nov. 30th, at her residence, 50, Bedford Square.

MR. GEORGE PERREN will sing **THIS DAY** at the Crystal Palace; Edinburgh, 24th; Dundee, 27th; Cupar, 28th; Belfast, Dec. 8th; Edinburgh, 16th; Dundee, 18th; Dumfermline, 19th; Glasgow, 23rd; Leicester, 26th; Edinburgh, 27th. Letters, respecting engagements en route, to be addressed, 8, Barrington Road, Brixton, S.

TO PROFESSORS OF SINGING AND CHOIRMASTERS.
TO be disposed of, the Introduction to a Teaching Practice and Choirmastership, in one of the largest towns in the North of England, producing (independent of Concert engagements) £300 per annum, and capable of considerable extension. No one need apply but a well cultivated Tenor or Bass Vocalist, who is a fully qualified Teacher of singing, and who thoroughly understands Cathedral Music. For full particulars apply (in the first instance by letter) to Mr. J. ATLMERKELLY, 18, Cardington Street, Hampstead Road, London, N.W.

TO MUSICSELLERS, COMPOSERS, &c.
F. BOWCHER, Engraver and Printer, 3, Little Marlborough Street, Regent Street, London, begs to say that he Engraves and Prints works on moderate terms.

ROBERT COCKS and CO.'S NEW DANCE MUSIC.
 The COLDSTREAM GUARDS' WALTZ, for Piano, 4s. By A. F. GODFREY.
 The GUARDS' GALOP, for Piano, 2s. 6d. By HENRY PRINCE.
 The ASSEMBLEE GALOP, for Piano, 3s. By D. GODFREY.
 UNITED SERVICE GALOP, for Piano, 3s. By A. F. GODFREY.
 UNITED SERVICE WALTZ, for Piano, Solo and Duet, each 4s. A. F. GODFREY.
 All at half-price, some with an extra stamp to each for extra postage.

THE MOST POPULAR SONGS AND BALLADS OF
 the day are—Oh! ye Tears, the Liquid Gem, the Cuckoo Song, Kathleen Aroon, Shylie Bawn, Jenny of the Mill, Ever Thine, My Early Home, Then only I Love, I Built a Bridge of Fancies, Happy be thy Dreams, Far on the Deep Blue Sea, Saweeds, Thou art not Left Alone, Her Bright Smile Haunts me Still, On the Banks of a beautiful River, the Sleep of Sorrow, the Sleep of Joy, the Reading Girl, the Bridge, the Tear, Twilight is Dark'ning, the Brook, Home, they Brought her Warrior Dead, Your Boy in Blue, the Christian Soldier, the Pilgrim's Path, Loving Hearts at Home, Thy Voice is Near, Too late, too late, Resignation, Annie o' the Banks of the Dee, Truth and Absence, Fading Away, Why do Summer Roses Fade, and God Bless the Prince of Wales—all at half-price. London: Published by **ROBERT COCKS and Co.**, New Burlington Street; and of all Music-sellers.

ROBERT COCKS & CO.'S LIST OF MUSICAL PRESENTS (400 bound volumes) may be had gratis and post free.

WOULD YOU GAIN A MAIDEN'S HEART.
 Madrigal. By **ROBERT SLOMAN**, Mus. Bac., Oxon. Dedicated, by permission, to Mr. H. Leslie's Choir.

"To write a good madrigal is no easy task. In addition to genius and feeling, it demands a large amount of musical scholarship; and so perfect are the models of this class of composition—the Italian and English madrigals of the sixteenth and seventeenth centuries, the Augustan age of pure vocal harmony—that the production of a madrigal like those of Marenzio or Wilbye, has been said to be as arduous as an attempt to rival a statue of Praxiteles or Phidias. . . . Mr. Sloman's music has a relish of the olden time. The separate parts are exceedingly melodious, and the effect produced by their combination is full and rich, while there is not a speck upon the transparent clearness of the harmony. Altogether this is a charming madrigal, and does honour to its author."—*The Press*.

"At the present time there are many families who have musical meetings at home one or twice during the month, and to these we recommend this charming madrigal."—*The Ladies' Treasury*.

Price, nett, 1s.; or the four separate parts, 1s. ADDISON and Co., Regent Street; or of the Composer, Welshpool.

A WILD HIS-STORY.—AN ILLUSTRATED COMIC CHANT
 By CHARLES HALL.

"There is no such a thing as Chants.—*Edinburgh Review*. "Finest moral out.—*Educational Monitor*. "I take it."—*Philosophical Mother*. "I chants it."—*Popular Singer*. "The illustrations are quite worthy of anybody."—*Fine Arts Register*. "This song ought to immortalize its composer."—*That's Hail*.

HOPWOOD & CREW, 42, New Bond Street.

MUSICAL VIGNETTE FOR THE PIANOFORTE.

"THE SUN'S LAST RAY," BY JULES BRISSAC.

"The following beautiful and highly suggestive lines from Byron head the first page of this aptly styled "Musical Vignette," and would appear to have given rise to the elegant musical ideas which follow:—

"When the last sunshine of expiring day
 In summer's twilight weeps itself away,
 Who hath not felt the softness of the hour
 Sink on the heart, as dew along the flower?"

"The piece, an andante in F major, consists of a very sweet and expressive melody, laid in the tenor part of the instrument, the left hand crossing the right with a light accompaniment, which, after an easy, natural progression into the key of A minor, is repeated, this time an octave higher, with an accompaniment of semiquavers. The same melody then again appears in the lower register, and is now accompanied by delicate arpeggi in triplets; and the third verse, as it were of the song is supplemented by an effective coda, which is in perfect keeping with the rest. Thus, simple as this little piece is in its construction, it is nevertheless extremely telling in its effect, and will, or we are much mistaken, prove quite a drawing-room success."—*The Queen*, Sept. 30th.

Published by HUTCHINGS & ROMER, 9, Conduit Street.

SACRED STRAINS.—The Words by the Rev. Dr. WORDSWORTH, of Westminster Abbey, the Music composed, and arranged for one or more voices by **ROBERT SLOMAN**, Mus. Bac., Oxon.—"I think highly of your tunes. I think better of them than of almost any new ones I have seen. They show, I think, great judgment in their composition. I am really pleased with them."—*Dr. Wesley*.

- No. 1. Sunday Hymn.
- " 2. Wedding Hymn.
- " 3. The Lilies.
- " 4. "There was of old a place."
- " 5. "Nearer to Thee."
- " 6. "Hallelujah. Amen."

Six numbers in one book, nett, 2s. ADDISON, Regent Street; or of the Composer, Welshpool.

"THE MAY QUEEN."

JUST PUBLISHED, an OCTAVO EDITION of this Popular Work. The Words by **HENRY F. CHORLEY**. The Music by **WILLIAM STERNDAL BENNETT**, Mus. Prof., Cantab. Price, in stiff paper cover, 4s. nett; in cloth boards, 6s.

LAMBORN COCK, & Co., 63, New Bond Street,

New Part Song, by Mrs. MOUNSEY BARTHOLOMEW,

"BEFORE THINE EYELIDS CLOSE,"

FOR SOPRANO, ALTO, TENOR, and BASS.

Poetry by W. BARTHOLOMEW, Esq.

Price, in score, 2s. 6d.; separate vocal parts, 3d. a page
 London: CRAMER and Co., Limited, 201, Regent Street, W.

Just Published. Price 3s.

NEW BALLAD,

"MARY OF THE ISLE,"

By WILLIAM BROCK.

London: JEFFREYS, Soho Square.

NEW SONG FOR CHRISTMAS.

LETTY LORNE.

Words by

E. M. SHINN, ESQ.

"The Christmas log blazed on the hearth,
 Some twenty years ago,
 And I sat in the ingle nook,
 Beside sweet Letty Lorne."

THE MUSIC COMPOSED BY

GEORGE PERREN.

Price 3s.

London: DUNCAN DAVISON and Co., 244, Regent Street, W.

Published this day,

TYROLIENNE,

FROM

OFFENBACH'S OPERETTA,

66.

For the Pianoforte, by **HENRY W. GOODBAN.**

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

The Edinburgh Music Chair.

(From "The Reader.")

Few, probably, of our readers ever heard of the musical professorship at Edinburgh before the announcement of its being vacant drew attention to the fact that the capital which perhaps cares least of any in Europe for the divine art possesses the richest of the few endowments which are dedicated to its honor. This paradox arose, it seems, thus:—Some thirty years ago there lived in Edinburgh a General Reid, who played the flute, and greatly delighted in music. He died, and left to the university a large sum, £52,000, or thereabouts, as an endowment for a professorship of music. This sum produces an income which is stated at £600* a-year, and also provides for the expenses of an annual grand concert, the conducting of which is one of the duties of the professor. University chairs are not often so cushioned with cloth of gold; perhaps, after the Boden foundation at Oxford, the Margaret divinity professorship at Cambridge, and one or two more, it is the best-paid post of the kind in the country. The musical professorship at Oxford has, we believe, but a scanty income; that of Cambridge is little more than an honorary office, depending for its income on the fees paid upon taking degrees—a thoroughly bad system, the fees being large enough to frighten poor men away, and not numerous enough to give the professor a reasonable income. To the Edinburgh chair, therefore, musicians, and especially professional musicians, have looked as to a golden prize. There is no profession which has so few of such rewards, or which has such reason for valuing those it has; for in this more than any other pursuit, the best work gets the slightest recompense. A larynx of a peculiar size, or a knack of manufacturing very bad songs, will make a man a fortune, while to produce a symphony, good or bad, the composer has himself to pay dearly. But the profession, alas! have received a terrible blow from the last decision of the Edinburgh electors. Musicians of name and repute have been candidates, but the elect of the "University Court" is an amateur, and an amateur wholly unknown to fame, one who has never taught, who has never directed public music, who has never done any work the least like that of a professorial chair, who has rendered no service to the art or to the world—who has

* As to why it is not more, we have no information. Perhaps, like most of such bequests, the fund was subjected to some of the melting processes of the law courts.

done, in short, absolutely nothing to distinguish himself, unless the setting of a few lyrics to music and the composition of two or three "services" and anthems are to be reckoned remarkable achievements. Loud, no doubt, will be the outcry at such an apparent violation of all the rules ordinarily governing such matters. And indeed the world has a right to be shocked at such a result. Whether the election has been a genuine one or not, the inferences it suggests are startling enough. That the seven members of the "University Court," with Mr. Gladstone, the Rector, at their head, honestly chose the man they thought the best, we see no reason to doubt. Rumors, indeed, have been afloat of unfair influences having been used, of strings having been pulled by great people behind the scenes, and so on. But on learning more of the facts we see no ground for resorting to such a disagreeable explanation of the mystery. The whole aspect of the case points to a far simpler explanation. The electors have had a theory: that is all—a theory which most people will think very silly, small, and barbarous, but a theory which we can imagine to be held with the most absolute sincerity. The result is a thing to grieve at, no doubt, but it has come legitimately out of the facts. One of the facts is the method of election, which is simply preposterous. Seven gentlemen meet together to vote on a matter on which they can have, except by accident, no personal knowledge whatever. A professor of *materia medica*, a natural philosopher who has spent his whole life in investigations about light and color, lenses and stereoscopes, an M.D. who has written some popular essays, two civic dignitaries, and three other "doctors"—of what faculties we know not, but apparently not *moderate docte in arte musica*—with a Chancellor of the Exchequer in the chair, have to choose a professor of music. Can one conceive a more absurd arrangement? Imagine, as about the nearest parallel, an election to the next vacant bishopric, the voters being Sir Charles Lyell, Professor Owen, and Mr. Charles Dickens, and think how the result would be accepted by the parsons. Just so will the results of the votes of Sir David Brewster and Dr. Christison be accepted by the musicians. Charged with the decision of a question upon which they can have no opinions, will not such a body naturally substitute for the real question at issue another which they can decide? Thus the Edinburgh electors, or the ruling majority, evidently set out by deciding that the Edinburgh professor should be a "gentle-

(From the "Edinburgh Evening Courant.")

Who is Mr. Oakeley? is a question which will be asked by thousands in our city this day, and by thousands elsewhere for days to come. Who is Mr. Oakeley, and what has he done, that he should be placed in one of our University Chairs amidst so many distinguished men? This we have been at much pains to discover, but the pains have been taken in vain. It will be with no slight astonishment that our readers will learn that all the candidates for the Chair of Music in our University, whose names have stood so long before the public, have been passed over, and the appointment given to an amateur, totally unknown in the musical world, who only entered the list about ten days ago. Who, then, is this conquering hero? What are his musical qualifications? Are they not to be found in "Debrett's Illustrated Baronetage" and the "Oxford Calendar"? Is he not the brother of a baronet, and the son of a baronet? Is he not connected by birth, and through the marriage of a relative, with two noble Perthshire families? What could musicians or the public want more? Is he not able to write "M.A. Oxon" after his name, and who could gainsay his eminence in music after that?

We have said that Mr. Oakeley is totally unknown in the musical world, but we understand there is a little world in which he is known, and that is the kingdom of which Professor Ouseley is the King, and Mr. J. B. Dykes the Prime Minister. In a word, he is an Oxford musician, and many of our readers will understand what that means. The new Professor is said to be a genius. So was Mr. Pierson said to be when he came forward at the last moment during a former contest, and consequently Edinburgh lost Dr. Sterndale Bennett. Mr. Oakeley is a genius, and now Edinburgh has lost Mr. Hullah, who was ready to settle here, and throw the whole force of his talent, experience and enthusiasm, into the regeneration of music in this city. There is a curious similarity between the Pierson blunder and the present. Mr. Pierson was of good connections, and a University man; he was also connected with dignitaries in the English Church, and therefore he got the chair. The result is painfully remembered. Mr. Pierson still lives, and must be a genius still; but his music must surely be "songs without words," for it is never heard. The only thing which Mr. Oakeley's friends are able to say for him is, that he has written some good church music, which is sung in such and such cathedrals. But there are no cathedrals in Scotland, and the bulk of the people of Scotland do not

want them. There is no room for a disciple of the Ouseley—or what is frequently called the Goosey—school here. The High Church ladies are in ecstasies this morning, but the city mourns.

The election of a Professor of Music is the first piece of patronage which the University Court have been called on to exercise, and there will be an all but unanimous opinion that in exercising it they have committed a most grievous mistake, alike incomprehensible in its nature and deplorable in its results. After a series of professors, none of whom, from very different causes, succeeded in achieving any practical result, there was a general expectation that some man of mark would be appointed, who would utilise the splendid establishment so liberally endowed by General Reid, and so laboriously established by Professor Donaldson, and would, at the same time, by his influence and talents, give an impetus to all musical doings in the city. It may be that Mr. Oakeley will prove a successful teacher, but certainly his name and position can do little for the cause of music at present. Nor can he bring experience to bear on the discharge of his duties, for of it he has had none. The new Professor must be no ordinary man, if he himself is not surprised at having succeeded where so many more famous men have failed. Mr. Hullah, with whom his contest chiefly lay, was famous while he was yet in the nursery; and yet the fame of the former seems never to have reached the University Court, while that of the latter was so brilliant and universal that they—i.e., the majority—must fall down and worship. His must have been the genius referred to in the singular minute which they have recorded. Dazzled by the lustre of his talents, they forgot their grammar, and attempting a flight of oratory, only succeeded in composing nonsense. "The Court elect Mr. Herbert S. Oakeley to the Chair of the Theory of Music in the University of Edinburgh. They cannot record this decision without stating that they have had at once the advantage and difficulty of being called upon to make their selection from a list most distinguished for the amount of genius, knowledge, experience, power of performance, and general reputation which it comprises." We recommend Professor Maason to take a note of this sentence for use as a specimen of elegant composition. The Court in this deliverance pronounce their own condemnation, for if the list "contained" experience and general reputation, then not Mr. Oakeley, but some other candidate, should have been elected. As far as we can ascertain, the new Professor

man"—a university man *bene natus*, and of course *bene vestitus*. Most of the candidates are professional musicians, and have not been to college, but ten days before the election is to come off, there appears a well-born candidate in the person of Mr. Herbert S. Oakeley, B.A., of Christ Church, Oxford, younger son to a baronet, cousin in some degree to a ducal family, and also, as appears from his testimonials, which are evidently honest enough, an ardent amateur of the art, a player on the organ and piano, and a writer of intelligent musical criticisms in a weekly paper. So five electors vote for* "social status," the "gentleman by birth and education," the "thorough gentleman in all respects"—we quote from the testimonials—in the person of Mr. Oakeley, and three for the more obvious professional qualifications in the person of Mr. Hullah. Now there would have been no unfairness in this if the principle had been announced beforehand. No doubt, if the main point is to recruit the professorial circle by the addition of a gentleman who will contribute to keeping up the "social status" of the body, who will be pleasant to meet at dinner, the method adopted by the majority is the right one; but the persons concerned should be advised accordingly in good time. Some were Utopians enough to expect that the Edinburgh University would try to act in the matter as a member of the great European confederacy of art, science, and letters; that it would seek to enlist in its service the genius, the knowledge, and the power best fit for fulfilling the required duty; and that it would deem itself honoured by accepting such service, not asking too curiously whether such genius and knowledge claimed cousinship with the peerage. What if M. Gounod had heard of the competition, and had thought, as such a man well might, that a life-pension, with the quiet of the dull northern capital, and leisure to come occasionally into the world, might be worth accepting as a means of pursuing freely a noble career—would the electors have said to him, "You have written *Faust*, but who was your father?" Would they have said the same to Dr. Bennett, or to Hector Berlioz, or to Niels Gade, or to Ferdinand Hiller?" Surely it is late in the day to begin measuring men by this pitiful little footrule. The first qualification of a musical professor is that he shall know his art. If he,

* The account in the daily papers says, "that the Rector, Sir David Brewster, Dr. Wood, Dr. John Brown, and Mr. Councillor Macknight, gave their votes for Mr. Oakeley; the Lord Provost, Dr. Christison, and Dr. Muir voting for Mr. Hullah."

sides this he comes up in "form and gloss" to the standard of the Edinburgh drawing-room, all the better; but that he should "profess" an art which he has only just begun to learn, this is a *reductio ad absurdum*! The *bene natus* rule, moreover, would be particularly unfair to musicians, for why is the profession ungentelemanly? Chiefly because society has decreed that it shall be. It virtually says to musicians—at least, it has only just stopped saying to them—"You are all snobs—your craft is snobbish. Fiddling and writing symphonies are 'low' occupations. We don't expect you to be gentlemen." And, accordingly a vast number of them are not gentlemen. But it is rather hard that they should be denied fair chances, because they have not already got the very thing which society refuses them. It is hard that a "B.A., Oxon," should, by virtue of those magic letters, which do not necessarily imply a solid mental training, be excused from proving, as against competitors not similarly dignified, that he has the qualities which the university course ought to give. There are some who come away even from those grand old places, Christ Church, Oxon, and Trinity College, Cambridge, not much wiser than they went. There would have been more force in the recommendation of Mr. Oakeley on the score of university training, if it had been added that he was there scholastically distinguished. This does not appear upon the face of the testimonials. Upon these testimonials, however—which Mr. Oakeley must expect to see canvassed, as they are the sole evidence of his good title to a place of public trust, we will say no more at present. It is against the general principles which seem to have been adopted by the electors that we are protesting. Given those principles, the choice was perhaps inevitable. The election of Mr. Hullah would have been intelligible, so would that of Mr. Macfarren, but we cannot think that the claims of either were overwhelming. It is one thing to deserve promotion to a post of dignity on the ground of public service, and another to be fit for the duties which it involves. Mr. Hullah has done much in his time for the cause of popular music—that is one service which ought to be recognised. Also, as a music director, he was ever ready to give a chance to new and young talent. It is no small credit to have been the first to make known the name and music of Gounod to the English people. But as a claimant for a professorship, he has put himself out of court, by linking his reputation to a method of teaching singing which is founded on an entire inversion of the first principles of music. To the choice of Mr. Macfarren the only objection

has never lectured, or taught in any public way, and never conducted an orchestra in his life; and as for general reputation, it is so general that it is nothing particular. If Mr. Hullah was too obscure and incompetent, why were so many other able men passed over? Did Mr. Oakeley's "genius, knowledge, experience, power of performance, and general reputation" exceed those of Mr. Macfarren, Dr. Wylde, Mr. Dugan, Dr. Gauntlett, Mr. Hatton, and many others? It is an insult to these gentlemen to suggest the comparison. While we consider that any of these gentlemen would have made a more suitable Professor, we undoubtedly think that the minority of the Court were right in the choice which they made. Some of the other candidates may have had greater excellence in some special department of music, but none, we make bold to say, combined in so remarkable a degree the many qualifications to be desired in the Professor of Music. The Chair is one which, not having been worked hitherto, and not having a parallel in this country, may be considered a new one, and therefore one requiring a man of great tact and experience, as well as knowledge, both practical and theoretical, to work it properly. It is even a problem whether it can be worked at all. But for this responsible task the University Court consider that an untried man will do quite well, nay, much better than those who have shown their ability and gained long experience in eminent positions!

With regard to the result of the contest, as between the two gentlemen who were nominated at the meeting yesterday we cannot help thinking that many persons—professional musicians as well as private citizens—will see cause to regret the strong efforts they made to depreciate the knowledge and abilities of Mr. Hullah, in their zeal for their own favourite candidates. We have reason to know that if this course had not been followed, the confidence of several of the members of the Court in Mr. Hullah would not have been so far shaken as to cause them to believe in the superiority of Mr. Oakeley. If it had not been for local influences, even those of the Court who are squeezable under the persuasive canvas of titled ladies, Bishops, and Oxford men would not have stultified themselves as they have done.

The course of conduct to which we have referred has brought its own punishment with it, for all the other candidates were nowhere, and, in addition, Edinburgh will have to sink back into the "slough of despond" as regards music, out of which it was being lifted.

could have been on the ground of his loss of sight. But this was probably an insuperable one. We must, therefore, admit, in justice to the "Court," that the limits of possible choice presented by the list of names actually before it was very narrow. The fatal error was in proceeding to an election at all, when it was obvious, as any one acquainted with the musical world could have pointed out, that all that ought and would have been willing to have been candidates had not offered themselves. Some misconception or mismanagement there must certainly have been; for it surely cannot be true that an endowment like General Reid's will never attract to Edinburgh a single man who is qualified both as a musician and a man? This would be too monstrous; yet the only theory of the election which makes it intelligible at all leads directly to this conclusion. R.B.L.

EDINBURGH PROFESSOR OF MUSIC.

SIR,—There are but few musicians, I opine, in this country, who are not acquainted with the fact that by the noble and spirited aid of a sincere friend to the art-musical, a musical institution has been formed in Edinburgh, to which there is an appointment to the professional or Musical Chair. It is one of the very few things in this country where emolument and position go hand-in-hand. The decease of the late Professor Donaldson naturally produced a vacancy, and it cannot be doubted that the profession were roused, and that a considerable number of its members would be candidates. Men renowned in having achieved an imperishable name, and men famous for their learning, skill, and science in musical art. But alas for qualifications like these. A Mr. Oakeley has been appointed, who is an amateur, and who appears to have little or no recommendation except that of being an M.A. of Oxon, the nephew of Canon Oakeley of Westminster Abbey, and the possession of the patronage of his Grace the Archbishop of York and of Sir F. G. Osely, the latter being an amateur. Thus the only two plums of the musical pudding are absorbed by non-professionals. Is this fair or just? Why not submit their claims to a competitive examination? Much as is my admiration of Mr. Gladstone's eminent powers as a scholar and as a statesman, I blush that he should, as president, have lent himself to an unjust act. If the amateur is superior to the professional in the duties required, let it be proved. I know nothing of Mr. Oakeley, but musicians like Mr. George Macfarren, Mr. Stainer, Dr. Wylde, Mr. Henry Leslie, and a host of other worthies I do know. Among the living musicians, deeply imbued with the science of Bach,

Haydn, Beethoven, Spohr and Mendelssohn, there are few who would vie with Mr. Macfarren. As a profound teacher and expounder of harmony he is unrivalled, and in opera, madrigal, fugue or sonata, he is at the head of his profession. Of all teachers of part-singing and singing for the million, commend me to Mr. Hullah, who has proved himself a graceful composer and an accomplished lecturer. Mr. Stainer, the talented organist of Magdalen College, Oxford, is deeply learned in musical lore, and as an extempore player upon his noble instrument is almost without a competitor. Dr. Wylde, Mr. Henry Leslie, and many others of high renown were also candidates. I hope the motives and conduct of the dispensers of this appointment will be thoroughly investigated, and that the universal dissatisfaction prevailing among the musicians of this and all other countries upon this mysterious affair may be allayed, removed, or confirmed.—
I am, Sir, most truly yours,

WM. ASPULL.

ROYAL ENGLISH OPERA.

(Times—Nov. 14.)

The Mock Doctor is temporarily replaced by Auber's brilliant *Masaniello*, which has been played on the nights not devoted to the still attractive *Africaine*. In *Masaniello* Mr. Charles Adams first tried the temper and won the unanimously favorable verdict of an English audience; and up to this time, it must be allowed, his impersonation of the revolutionary fisherman of Portici has proved his most genuine and legitimate success. Both in a dramatic and a musical sense his performance is even better than last year. He fully enters into the spirit of the part, and throws more than common animation into all its more prominent and characteristic musical features. The bright and inspiring barcarole is extremely well sung; the exquisite address to "Sleep," although transposed, still better; the mad scene (Act 5) best of all. Mr. Adam's conception of this very striking situation is thoroughly good; he delivers the snatches of old melody with true expression, and gives proper force and emphasis to the declamatory phrases in which the warlike spirit of *Masaniello* breaks forth with an energy all the more marked by the unconsciously fitful restoration (or seeming restoration) of the wandering sense. The first appearance of Mdle. Ida Gilliess, who has been studying at the Paris Conservatoire, under the guidance, it is stated, of Auber himself, imparts additional interest to this performance of Auber's greatest opera. Mdle. Gilliess possesses a *soprano* voice of good compass and telling quality, and, though on the first night she was evidently nervous, bids fair to become an acquisition of value to the establishment. The *cavatina* of Elvira is an arduous test of the capabilities of one who has to use it as the medium of her first public essay on the stage of a vast theatre. The loud applause, however, which greeted her after the slow movement was an encouraging stimulant to further exertion, and Mdle. Gilliess gave the *cabaletta* with such dash and brilliancy that the cheers at the end were vociferous. But we liked still more the pathetic appeal to Fenella (Act 4), and, reserving an unconditional judgment of her powers until we have heard her in another opera, we may justly congratulate Mdle. Gilliess on the enthusiastic reception awarded her on this the occasion of her *début*. The remaining characters in *Masaniello* are sustained by Mdle. Duchateau, whose Fenella is conventional and inexpensive; Mr. H. Corri, careful and intelligent, as usual, in Pietro; Mr. C. Lyall, who does all that can be done for the contemptible part of Alphonso; and Mr. Ainslie Cook, a more than respectable Borella. The scenery and stage "business" are precisely the same as at the performances of Mr. Gye's Italian opera company. The market scene is represented with more than ordinary life and bustle, the effect of the impetuous tarantella, with Mdle. Montero and M. Desplaces as the principal dancers, being quite irresistible. Of course, the splendid overture (like the rest of this ever fresh and vigorous music) is splendidly played and rapturously called for again. By the way, Mr. Alfred Mellon, who has done so much for the *Africaine*, might with advantage have extended equal consideration to *Masaniello*. The duet between *Masaniello* and Pietro (Act 2), as a musical burst of patriotic enthusiasm, is unsurpassed, and every amateur would be pleased to hear it once more as Auber composed it. Not less acceptable would be the sparkling and delightful "market chorus" (Act 3) restored to its original shape. Only a few minutes are saved, while the contemplated effect is almost entirely spoilt, by these curtailments.

Four nights during the present week are again to be absorbed by the *Africaine*. Mr. Henry Leslie's *Ida* is announced for Wednesday.

(Times, Nov. 16.)

Mr. Henry Leslie's *Ida*, or the *Guardian Storks* (libretto by Mr. Palgrave Simpson), was produced last night with the signs of favour that now almost invariably accompany a first performance, but which virtually have little or nothing to do with the position a new work

may be destined to take in general opinion. Several pieces were encored, the principal singers and the composer were called forward after every act, and the conductor was summoned at the end. Reserving our criticism of the opera, we shall merely add that Mdle. Ida Gilliess more than carried out the promise of her recent *début* in *Masaniello*; that Mr. W. Cummings, the well-known concert-tenor, made a highly successful first appearance on the stage; and that Mr. G. Patey, in a part more important than any with which he has been hitherto entrusted, justified the hopes of those who look upon him as one of the most rising artists now before the public. The other characters were supported by Miss Emma Heywood, Messrs. H. Corri, Lyall, Dussek, and Aynsley Cook. The house was well attended. *Ida* is announced for repetition on Friday.

HER MAJESTY'S THEATRE.

The brief "supplementary" series of operatic representations terminated on Saturday night with another excellent performance of *Der Freischütz*. Although *Faust*, *Fidelio*, *Don Giovanni* and *Norma* were included in the series, the romantic opera of Carl Maria von Weber has borne away the chief honours, and proved a greater attraction than all the others. Much of this is doubtless owing to the fact of its having been heard so rarely in any shape since 1851, but also much to the liberal and effective style in which it is produced, to the admirable singing and acting of Mdle. Titiens, Mdle. Sinico, and Mr. Santley, to the marvellous "Incantation" of Mr. Telbin, "scenic artist," and last, not least, to the strenuous exertions of Signor Ardit, who now directs a body of instrumental players of which any lyric theatre might be proud. During the performance on Saturday the usual compliments were paid to the leading artists, and at the end the National Anthem was sung by Mdle. Titiens, supported by the rest of the company.

ETON.—The third of the present series of "Readings and Music" took place last week in the Girls' School Room. The Rev. Mr. Sheppard, Mr. Turnock, Mr. Barrett and Mr. Smith were the readers. The vocal music was given by Mr. Cross, Mr. Nason and Miss Hills, and the instrumental by Miss M. Nason and Mr. F. Burgess. Nearly 200 persons were present. At Eton Wick, on Monday, the readers were the Rev. Mr. Sheppard, Messrs. Adams, Perryman and Trotmen, and the musical artists Mr. Adams, Mr. Burgess and Mr. Bridge. The school children sang a part song very nicely and the room was crowded by the peasantry of the neighbourhood.

BRIGHTON.—Mr. Aptommas gave his Harp Recital in the Pavilion yesterday. The room was well and fashionably filled. Mr. Aptommas has made for himself as a harpist a name that will not be easily forgotten. His manipulation and artistic skill thoroughly riveted the attention of his audience during the two hours of his performance, and we imagine there can be but few to excel, and none to surpass him. Beethoven's "Sonata Pathétique" was given with exquisite feeling and expression, and, considering the enormous difficulties such a composition must present to an executant on the harp, we may justly term Mr. Aptommas's performance highly creditable to his taste and skill. His performance of the grand selection from *Lucrezia Borgia* (by Parish Alvars), was most brilliant. Mr. Aptommas also introduced several compositions of his own with great effect—particularly "Sounds from Home" (on Welsh melodies), introducing the march of the Men of Harlech, which was enthusiastically applauded.—*Brighton Guardian*, Nov. 8.

GLASGOW.—The directors of the Saturday evening concerts have shown much enterprise, and produced a variety of attractions this season. On Saturday evening Miss Anna Hiles, of the English Opera Company, and Herr Reichardt, the accomplished tenor and composer, were the leading vocalists engaged. The lady's best effort was the grand scena, "Sad as my soul," from the opera of *Lurline*. Herr Reichardt, who appeared in this city for the first time after a lengthened absence, sang a romanza of Donizetti's; his own popular "Thou art so near and yet so far," and "My heart's in the Highlands," in an exceedingly tasteful manner. On being encored, he gave the serenade, "Come stay with me," and "My heart is sair for somebody." Miss Julia Glover on her first appearance displayed much nervousness, which somewhat interfered with the effect of her singing; but later in the evening she improved greatly. Miss Flora Macdonald and Mr. George Allan both experienced a favourable reception. Mr. MacLagan was the comic vocalist. A pianoforte solo, on Scottish melodies, entitled "Fire-side songs," by Mr. Emile Berger, formed a noteworthy feature of this excellent concert. It embraced songs sentimental and humorous, and wound up with a rattling strathspey and reel, superbly played. This piece, like several of the vocal pieces of the evening, was rapturously encored.

TO MUSICAL LECTURERS AND PROFESSORS.

MR. JOSEPH GODDARD has the copyright of a few original MUSICAL LECTURES to dispose of.—136, St. Paul's Road, Camden-square, N.W.

Extremely rare Romance to be sold for SIX GUINEAS, (no diminution of price).
 Manoir de la Belle Grange, alle de Remicourt, Empereur de Constantinople, by Jean Mungin.
 M. l'abbé de l'abbaye de Saint-Martin de la ville de Paris, fils du Roy Florentin de

"MUSICAL DEVELOPMENT,"

A NEW WORK

By JOSEPH GODDARD.

Price to Subscribers, 5s.

Names of Subscribers to be sent to the Office of the MUSICAL WORLD.

Among names already received are those of

No. of Copies.	No. of Copies.
William Chappell, Esq., F.S.A. 1	J. J. Roedel (Clifton, Bristol) . . . 1
C. Stegall, Esq., Mus. Doc. 1	W. Borders, Esq. 1
J. L. Hutton, Esq. 1	Miss Elizabeth Philp. 1
J. F. Duggan, Esq. 1	C. Tovey, Esq. (Bristol) 1
F. R. Jewson, Esq. 1	Miss Emily Ham (Bristol) . . . 1
J. R. Chatterton, Esq. 1	F. Carter, Esq. 5
J. Ellis, Esq. 1	A. F. Godfrey, Esq., B. M. Coldstream Guards. 1
G. W. Martin, Esq. 1	Jas. Waterson, Esq., B.M. 1st Life Gds. . 1
W. T. Best, Esq. 1	Fred. Penna, Esq. 1
James Lea Sumners, Esq. 1	Charles Godfrey, Esq., B.M. Fusilier Guards. 1
C. Gardner, Esq. 1	W. A. Leggatt, Esq. (Newcastle) . 1
J. L. Ellerton, Esq. 1	Miss Amelia B. Edwards 1
F. Clay, Esq. 1	R. W. Taylor, Esq. (Glasgow) . . 1
Augustine Sargood, Esq. 1	E. F. Rimbault, Esq., L.L.D. . . . 1
John Boosey, Esq. 1	The Library of "The Musical Society of London" 1
T. Murby, Esq. 1	John Thomas, Esq. 1
The Rev. Edward Young 1	J. H. De Monti, Esq. (Glasgow) . . 1
J. W. Davison, Esq. 1	Messrs. Wood and Co. (Edinburgh) . 1
R. Andrews, Esq. (Manchester). . . 1	Herr C. O. Waldemar Malmes (Londonderry) 1
J. Smyth, B. M. Royal Artillery . . 2	R. Sloman, Esq. (Welshepool) . . 1
F. Fulcher, Esq. (Glasgow) 1	Emile Jacques, Esq. (Bath) . . . 1
Bishop, Esq. 1	John Goss, Esq. 1
A. W. Boardman, Esq. (Torquay) . . 1	J. Ascher, Esq. 1
G. W. King, Esq. (Brighton) 1	Miss Sabilla Novello 1
J. Clifton, Esq. (Oldham) 1	Charles Jennings, Esq., B. M. 17th Lancers 1
E. Riley, Esq. (Newark, N. I., U. S.) 2	M. Arkell, Esq., B. M. 4th Royal Dragoon Guards 1
C. B. Eve, Esq. () 1	G. Bosc, Esq., B.M. Royal Horse Gds. . 1
W. A. Pons and Co., (Music dealers) New York 1	R. Fitzpatrick, Esq., B.M. 11th Hussars . 1
Miss Jelf Sharp (Rincarrathie, Perth) 1	C. Carey, Esq., B. M. "The Buffs" . . 1
L. W. Lewis, Esq. (Denbigh) 1	G. Tamplin, Esq., B. M. 24th Reg. . . 1
C. Braid, Esq. 1	James L. Monk, Esq. (Liverpool) . . 1
H. W. H. Sherwin, Esq. 1	W. C. East, Esq. (Lincoln) 1
F. Kinkadee, Esq. 1	R. Sharp, Esq. (Southampton) . . . 1
S. Austin Pearce, Esq. 1	
H. E. Fild, Esq. (Carlisle) 1	
W. G. Stockley, Esq. (Birmingham). 1	
J. L. Roedel, Esq. (Clifton, Bristol). 1	

136, St. Paul's Road, Camden Square, London, N.W.

NOTICES.

TO ADVERTISERS.—The Office of THE MUSICAL WORLD is at MESSRS. DUNCAN DAVISON & Co's., 244 Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as eleven o'clock A.M., on Fridays—but not later. Payment on delivery.

TO PUBLISHERS AND COMPOSERS—Music for Review must be forwarded to the Editor, care of MESSRS. DUNCAN DAVISON & Co., 244 Regent Street.

TO CONCERT GIVERS.—No Benefit-Concert, or Musical Performance, except of general interest, unless previously Advertised, can be reported in THE MUSICAL WORLD.

The Musical World.

LONDON, SATURDAY, NOVEMBER 18, 1865.

(Concluded from page 706.)

THE Elector took with him, also, in 1575, to the Imperial Diet at Regensburg, his *Capellmeister*, Scandelli, with some of his singers and instrumentalists. The *Capellmeister* received on this occasion the order: "to take with him three persons of each kind of voice, the instrumentalists, and six boys from the *Cantorei*," the

last, however, who were newly clothed, were "to be chosen not by favour, but according to the quality of their voices." In the year 1572, Augustus caused the *Capellmeister*, Scandelli, to make a regular razzia for singers in the Erzgebirge. As his authority, Scandelli received the following letter patent: "We, Augustus, etc., send gracious greeting to our well-beloved counsellors of the towns of Freiburg, Chemnitz, Zwickau, Schneeberg, Annaberg, and Marienberg, and herewith make known to you that, in consequence of there being a want of certain boys with treble voices in our *Cantorei* here, we have despatched our *Capellmeister*, Antonio Scandelli, the bearer of the present, and ordered him to make enquiries as to whether such boys can be procured among you. We, therefore, most graciously desire that, on his arrival, you will introduce to him the singing-boys, or treble-singers in your schools, and let him hear them, and should he find one or more such possess good voices and fit to be employed in our *Cantorei*, to speak and arrange matters with their parents, so that the latter may voluntarily allow them to serve us, and, as you shall hear from the above-named *Capellmeister*, the boys shall be supported and provided for like the other singing-boys in our *Cantorei*," etc., Dresden, 12th May, 1572. It is remarkable that, according to this patent, Augustus sought for good voices only in the mountains, and left the low parts of the country completely unnoticed. The parents of the singing-boys, or "discantists," whom Scandelli caught, did not probably regret confiding their children to him, because the Elector took a father's care of his chaunting-boys, even after they changed or lost their voices. When this happened, he allowed them to pursue their studies, at his expense, in the Electoral schools, but with the proviso that: "if they recover their natural voice, and should we be again able to employ them as counter-tenors or tenors, they shall be bound at any time to serve us, for the usual salary, in our *Cantorei*." This "usual salary" on the boy's entering the *Cantorei*, amounted to 94 florins, 9 groschens, 4½ pennies, but, as a rule, was afterwards increased, so that, probably, the singers could soon boast of a salary not ending in a fraction. At any rate, a member of the *Cantorei* was better off than the Cantor (town schoolmaster) at Meissen, who, in 1577, received only 80 florins. Those boys, who had no inclination to study, but showed desire and capability for "the instruments," received instruction on them; they were, also, kept and clothed, until sufficiently advanced to enter the orchestra. The latter had been established by the Elector Moritz, and, in the time of Augustus, under the *Capellmeister* Matthew Lemaistre, and Antonio Scandelli, became, after having been especially strengthened by many Italian performers, one of the best of that period. Regarding a lute-player, Abraham, who had formerly been in the service of Johann Friedrich, the Middle One, of Saxony, in Gotha, but who, after that prince's misfortunes, entered the service of Heinrich Reuss von Plauen, Augustus wrote to the latter, saying, "if he could spare him [Abraham] he would perhaps allow him to serve the writer, as he needed a good lautist in his *Musica*" (1568). Abraham brought with him another lautist, with "whom he made music" ("mit dem er zusammenschlug"), and thereby procured the Elector a source of amusement with which he was greatly delighted.

We have, by the way, had occasion to make two most surprising discoveries in the various accounts relating to the members of the orchestra, namely:—that the thoughtless population of artists in those days exhibited an especial proclivity to incur debts and a decided repugnance to pay them—which, as we all know, is never the case among artists at the present day—and, secondly, that they were troubled with a thirst which it was difficult to slake, and for which water was the most ineffectual remedy of any. From the *Capellmeister* Lemaistre, who, among other things, had an

advance, in 1569, of three months' salary to discharge his debts, through all the instruments down to the tenors and double-bassists, we find appeals to the Elector or the Electress to satisfy creditors, who persecuted poor artists like so many harpies. On one occasion, however, that Augustus granted Michel Eichhammer, a counter-tenor, a hundred florins, he notified to him "that he should hold his tongue about this gracious favor on our part, for that, if he did not, others would be making similar applications, and the thing would become a practice" (24th June, 1578). There was, moreover, not a christening, a marriage, or any other kind of festivity of a member of the *Capelle*, at which, probably, one cask or more of wine or Torgau beer—which latter seems to have especially agreed with the throats of the musicians of that period—was not furnished from the Electoral cellars. But that there was not either any want of appetite in other musical circles we may conclude from the fact that two singers who went from Anspach to Dresden, under the guidance of a messenger, furnished them that they might really find the latter town, spent in eating, and, probably, in drinking, 31 florins, thirteen groschens on the road. It was not, however, in his orchestra alone that Augustus wished to have virtuosos. He determined that a virtuoso should be heard from the palace-tower in Dresden. On learning that the town-council of Leisnig had a good tower-keeper ("einen guten Thürmer"), he ordered them (1567) immediately to send the man "together with the instrument on which he was skilled" for the palace-tower. Wind-instruments, such as trumpets and trombones, were furnished in Dresden by the "trumpet-maker" (*Trommetenmacher*) Velten Springer; before a bargain was concluded, the instruments were tried "at a feast given for the occasion." Other instruments and strings had generally to be procured from other countries. In 1575 there were no violin strings, and no strings "steel and brass" for the spinet to be procured at Leipsic. Violin strings were, therefore, ordered at Frankfort-on-the-Maine, "where the very best were made, and 7 florins' worth speedily turned out within a month." A peculiar kind of cornet, or Krummhorn, which Augustus "had in his music," struck Duke Albrecht of Bavaria as "so good and pleasant," that (1563) he made inquiries as to where it was to be obtained, in Italy, France or England. Frequent requests were, also, made that the Electoral trumpeters and kettle-drummers might be allowed to attend the festivities of other princes, and these requests were, as a rule, complied with. On one occasion, "three miners, who could sing miners' songs" were actually sent to Frederick, then Prince and afterwards King of Denmark. Augustus had them previously attired in the German colors, and wrote to the Prince (January 24th, 1559) to say that he hoped "they would afford him amusement and enjoyment, but he begged, as they were married, that they might not be kept above three months." Even under the Elector Christian I, who did not generally take much interest in music, the Electoral "instrumentists" preserved their reputation for especial skill and cleverness. The Landgrave Wilhelm of Hesse consequently, on the occasion of the marriage of his daughter Anna Maria, with Prince Ludwig of Nassau, which was fixed for the 8th June, 1589, writes as follows: "As we are not at present best provided with instrumentists and musicians, but as a portion of them are dead, and a portion weighed down with bodily infirmities, so that we cannot employ them for the approaching grand wedding-day, while your Grace is provided with many excellent instrumentists, we address to your Grace our friendly request that, as a mark of respect and as a friendly favour, you will graciously allow your instrumentist Heinrich Beermann such leave, that he may come to us here and, during the grand wedding-day, help to strengthen our *Musicam*, and, as soon as the wedding is over, we will keep him no longer, but despatch him back to your Grace."

OTTO BEARD.

THE vocal and instrumental concerts announced by Signor Arditì commence this evening. The printed prospectus embraces a larger amount of variety and a longer list of unknown, or comparatively unknown, pieces than any document of the kind we can remember. Symphonies, overtures, cantatas, marches and "selections" enough are put down to furnish an entirely new programme for every evening in the month over which the concerts are advertised to extend. A profusion of Italian, German, French and English works are mentioned of which musical amateurs in this country have heard, but which they have never for the most part enjoyed an opportunity of judging. In so comprehensive a catalogue it is curious to miss the name of the Russian Glinka, from whose pen, it may not have been forgotten, Prince Nicholas Galitzin introduced, at his concerts in London, a *scherzo* which would be well worth reviving. Among the unknown compositions of Weber, too, one would like to have detected a certain symphony in C; while a specimen of Gomis, almost the only Spanish composer for the theatre whose name and reputation have travelled beyond the limits of his own country, might not have been unwelcome. Nevertheless, Signor Arditì actually promises so much that if he can manage to bring forth a reasonable quantity of the unfamiliar works he enumerates he will confer a real boon on the lovers of music in the capital—especially now that the Monday Popular Concerts are, for the second time, banished St. James's-hall during the ante-Christmas period, by the machinations of the "Wizard of the North." Signor Arditì will have his own orchestra, that is the orchestra of Her Majesty's Theatre, together with a numerous chorus, and some of the most popular singers in Mr. Mapleson's company—as, for instance, Miss Laura Harris, Mdles. Sinico, Edi and Sarolta, Signor Stagno, Signor Foli and Mr. Santley. Among the solo instrumentalists is Mdle. Emilia Arditì (sister* of the eminent conductor), who, in Italy, though very young, has already, it appears, earned considerable reputation as an expert performer in the fiddle.

MADAME ARABELLA GODDARD gives "recitals" of classical and modern pianoforte music, this week, at Croydon and Guildford.

MR. AUGUSTUS HARRIS has returned from Madrid, where he has brought out, with brilliant success, Meyerbeer's *Africaine*.

SIGNOR RANDEGGER's operetta, *The Rival Beauties*, has been translated into German, and will shortly be produced at Berlin.

MR. SANTLEY is really a wonderful artist. To take two such new characters in the course of a fortnight as Caspar and Don Juan is an achievement to be proud of. He not only sings the music of the Don as we certainly have heard no other baritone sing it, but he acts the character with great spirit.—*Reader*.

AN AMATEUR PERFORMANCE FOR A CHARITABLE PURPOSE is announced to take place on Friday evening, the 24th inst., at the Bijou Theatre, Victoria Hall, Westbourne Grove, by the members of the Great Western Railway Dramatic Society, who were so well received in the same *locale* a few weeks since when they kindly gave their services for a similar purpose. They will be professionally assisted by Mr. and Mrs. Charles Harcourt, Miss Josephine Fiddes and Miss Clara Ellar. The band of the Grenadier Guards will also assist.

ROCHESTER.—(*From a Correspondent*).—Mr. Willy gave his evening concert, at the Corn Exchange, under somewhat unpropitious circumstances on Monday last. Much disappointment was occasioned by the absence of Mr. Sims Reeves, but not the slightest blame is attributable to Mr. Willy, who had previously given ample notice that the continued indisposition of the eminent tenor would prevent his appearing upon the occasion. The vocal portion of the programme, therefore, devolved upon Miss Edmonds. This young lady possesses a charming soprano voice, and the brilliancy and neatness of her execution amply testify to the careful and judicious training to which it has been subjected. Mrs. Henry Webb, Messrs. Willy, Henry Webb, Guest, and H. Webb were the instrumentalists; each of whom received flattering tokens of approbation from the audience. There was a good attendance.—Mr. John Sloman will take a benefit at the Theatre-Royal on Wednesday evening, 22nd inst. On which occasion the Canterbury Volunteer Dramatic Club and Mrs. Leigh Murray will have the honour of appearing.—R. E. G.

* Not daughter.—D. PETERS.

PARIS.

(From our own Correspondent.)

The first novelty of the season, the long-expected and, in certain quarters, much-vaunted opera buffa *Don Bucefalo*, has made its appearance at the Italiens and has by no means answered the highest expectation. The composer, Signor Antonio Cagnoni, is a young man (he was born in 1828) and has obtained a fair reputation in Italy. *Don Bucefalo* was the work of his nonage, being produced at Milan in 1847, and, in the opinion of his countrymen, stamped him as a composer of the greatest promise. That opinion, nevertheless, was not the first unsound one enunciated by the compatriots of Signor Cagnoni. For a boy of nineteen the opera of *Don Bucefalo* was undoubtedly clever; but there is not a spark of invention in the whole *partition*, and when the ideas are good they are invariably borrowed. With the scores of Donizetti Signor Cagnoni seems particularly familiar, and now and then the listener might fancy that he was not unacquainted with the *Barbiere* of Rossini. But this is honorable pilfering, and after all is nothing more, on the part of a beginner, than a tacit recognition of the models on which his style is founded. Had the work been otherwise entitled to praise I should not have cited Signor Cagnoni's plagiarisms as objections; but I see little or no merit in *Don Bucefalo*, and assuredly it is no opera to make a feature of the Italian season. Moreover, the libretto is as old as the hills, and has appeared in many shapes on the boards of the Italian Opera. The story of a musical enthusiast committing all sorts of extravagances and creating amusement by making himself ridiculous had been previously found in *La Prova d'un opera seria*, the *Fanatico per la Musica* and the *Cantatrici Villane*, not to mention the *Pazzo per la Musica* of Mayer, the *Maestro di Capella* of Cimarosa, and *Le Maître de Chapelle* of Paer. *Don Bucefalo* is not the only opera Signor Cagnoni has given to the world. Two years before that work was produced—the composer was then but seventeen—I find that an opera, entitled *Rosalie di San Miniato*, was performed at the Carcano at Milan; in 1848, another, called *Il Testamento di Figaro*; and in 1852 a third, *Giralda*, at the same theatre. At Turin, an opera buffa by Signor Cagnoni, called *Florina*, had a great success. And this is all I can make out of the antecedents of the new composer. From the preference shown by M. Bagier for small men like Ricci and Cagnoni I am led to conclude he has no feeling for music. If he be opposed on principle and conviction to the traditions and conventionalities of the administration of Italian Opera—as indeed without suspension of reason or entertainment of censure from critical quarters he might be—in Apollo's name why not revive some of the neglected works of the real masters and leave those acolothists, those clerks waiting at mass, to the tender mercies of their countrymen? "What do they in the North when they should serve their sovereign in the South?" Or, if the opera buffa *pura* of the Italian school be so violent a necessity in M. Bagier's management, why not cast an eye on Rossini's *Turco in Italia*, which has not been heard for many years—Signor Zucchini will suit the Parisians admirably in the principal character—or the *Italiana in Algeri*—is not that new pet of the public, Mdlle. Grossi, ready to undertake the part of Isabella without a moment's notice? Were I M. Bagier—which, *entre nous*, I bless my planets I am not—as he seems to be acquainted with no one who knows anything of music, and that I were bent upon converting the Italiens into a buffo theatre, I should write forthwith to Signor Arditi, Her Majesty's Theatre, London, for hints and counsels. And here let me say that, in my humble opinion, M. Bagier never made a greater mistake than in not securing Signor Arditi for his conductor. Had he done so, I hardly think *Don Bucefalo* would have been heard this year in Paris. Let me not, however, be too severe upon Signor Cagnoni. If his music lacks invention and originality, it is lively, neatly written and well put together, and would possibly do well in a small theatre, where memories would not tantalize the ears of the listeners. I differ from the majority of the Parisian critics even more about the performance than I do about the music of *Don Bucefalo*. I cannot by any exertion of fancy—I have a supposition which I dare not speak aloud—call up to my wondering thoughts why so much praise has been lavished upon Signor Zucchini, whose comedy—if he have any—is of the driest and dullest, whose voice is toneless and hard as nails, and whose most inflexible

and indigent countenance would annul the oily humour of a Lablache, or the racy whimsicalities of a Ronconi. And yet not Lablache, when he played Don Pasquale, nor Ronconi, when he played Dulcamara, ever obtained more unbounded praise than did Signor Zucchini for his *Don Bucefalo*. I entertain a shrewd notion that your readers—those, at least, who have heard and seen the artist in London—will coincide in my estimate of Signor Zucchini. Mdlle. Vitali did very well, both as singer and actress, as the peasant girl, Rosa, and a *débutante*, Mdlle. di Brigni, I think, will be heard of again. The other parts were sustained by Signors Brignoli, Leroy and Mercuriali. Signor Brignoli sang very sweetly, but the music is unworthy of him. *Lucia di Lammermoor* has been restored with Madame de la Grange, Signors Fraschini and Verger. The last named gentleman has not force enough for the fiery Ashton.

Mdlle. Rosina Bloch made her first appearance on the stage at the Opéra a few nights since in the character of Azucena in the *Trovatore*. The fair *débutante* is, or was, a pupil of the Conservatoire and belonged to the classes of MM. Bataille and Levasseur. This year she obtained a "premier prix de chant" and a "premier prix d'opéra." Mdlle. Bloch has excellent qualifications, and is likely, I think, to make a name in the musical world. She has, I fear, come out rather prematurely; besides the Grand Opéra should not be made the trial arena for a new singer however richly endowed. Her success was decided, and in a measure well deserved. It was intended to have brought out a new tenor as Manrico with Mdlle. Bloch, but on closer examination he was found not fit, and was sent back to his studies.

I hear Signor Verdi is *en route* for Paris. If all be true he will have plenty of work on hand for the principal theatres of the French metropolis. First and most important, he will have to look after the French translation of *La Forza del Destino*, which is being prepared for the Opéra, on the stage of which theatre that much-talked-of work is destined first to attest the force of Parisian favor. In the next place, Signor Verdi will have to superintend the rehearsals of his *Simon Boccanegra* at the Italiens, which M. Bagier, in the wisdom of his musical foresight, intends as an especial *bonne-bouche* for his subscribers.

A new grand chorus, called *Le Temple Universel*, composed by M. Hector Berlioz, will be sung at the approaching *fête* of St. Cecilia by the Orphéon Lillois, one of the best choral societies in France. I hear the new chorus highly spoken of.

I subjoin the programme of the fourth Popular Concert of Classical Music, which took place last Sunday:—Symphony in B flat (No. 52)—Haydn; Adagio from Septet—Beethoven; Symphony in A minor—Mendelssohn; Air de Ballet from *Philemon et Baucis*—Gounod; overture, *Les Joyeuses Commères de Windsor*—Nicolai.

I have learned from the perfectest report that Herr Franz Liszt, the abbé-pianist—of whom, if I mistake not, I have occasionally made mention in my letters—is engaged upon some work, of which I know not the kind, and that he is secreted in some locality, the name of which has not been told me.

Paris, Nov. 15.

MONTAGUE SHOOT.

P.S.—By the way, your printers have made me give M. Mermet's opera *Roland à Roncevaux* to M. Maillart. They must have been thinking of *Lara*. M. S.

LIVERPOOL.—The English Glee and Madrigal Union sang at the Liverpool Philharmonic Hall on Tuesday.—Mr. E. W. Thomas's Classical Concerts at Liverpool are a very great success this year. The second takes place this (Saturday) afternoon in the small concert-room of St. George's Hall.

HERR REICHARDT, the well-known German tenor singer, whose *Lied*, "Thou art so near and yet so far," has made the tour of Europe, is now making a tour in Scotland.

THE INSURRECTION IN JAMAICA.—Messrs. Lee and Nightingale, Newspaper Correspondents, of Liverpool, have despatched one of the most experienced members of their reporting staff to Jamaica, in order to procure impartial and unexaggerated information as to the present serious political crisis in that island. The gentleman in question sailed from Liverpool in the West India and Pacific Company's screw-steamer "Mexican," on the morning of the 15th instant, so that his first communication will doubtless be received in England about Christmas Day.

CRYSTAL PALACE CONCERTS.

The programme on Saturday was unusually attractive, including Mendelssohn's A minor Symphony, Beethoven's *Choral Fantasia* (Madame Arabella Goddard, pianist); a part-song—Schumann's "Inconstancy" (*Der Gänschube*)—by the Crystal Palace choir; M. Gounod's overture to *La Nonne Sanglante*, and vocal pieces by Miss Edmonds, Madame George Dolby, and Mr. Welsh. Mendelssohn's symphony we have never heard played with a nicer observance of those lights and shadows necessary for giving the desired effect to so picturesque and marvellously finished a composition. Mr. Manns goes heart and soul to work when such a treasure of art as the Scotch Symphony is submitted to his direction, and the members of his band seem to share his enthusiasm. We have not heard the *scherzo* played so well for years. The *Choral Fantasia* was an immense triumph for Madame Arabella Goddard, who absolutely stands alone in its performance. It is not that the fair pianist plays this piece better than any other—she can master more difficult compositions with the same consummate ease and freedom—but that no one else seems to possess such grace, refinement, buoyancy, variety of expression, and elasticity of touch. Unerring execution is rather an instinct than a character of the playing of Madame Goddard, who can no more miss a note than Alboni, in her best days, could sing out of tune. The band accompanied Madame Goddard to perfection, and the chorus (allowing for one stop) was correct, if not exactly what might be demanded for, in other respects, so faultless a performance. In Thalberg's *Lucrezia Borgia* Madame Goddard received an encore, to decline which the unanimity and persistence of the audience rendered an impossibility. "The Last Rose of Summer" was substituted.

Miss Edmonds, who made her second appearance at the Crystal Palace, was again eminently successful. This time her task was easy compared to what was set her in *Acis and Galatea*. She had only two songs to sing, one English and the other Welsh. The first was encored, the latter loudly applauded. Madame George Dolby also had two songs, one Italian and one English, and pleased universally by her charming voice and unaffected style. Her reading of Mozart's divine air, "Porgi amor," (*Figaro*) was especially chaste and good.

M. Gounod's overture, though clever, did not greatly impress the audience.

Händel's *Acis and Galatea* is to be given a second time to-day, with the same cast as before, and with the additional attraction of Mozart's accompaniments. LAVENDER PITT.

DONALD'S ROOM, ST. JAMES'S HALL.—(From a correspondent.)—A very pleasant *Soirée Musicale* was given here on Tuesday sennight by a Miss Marian Wade, for the purpose—ostensibly of amusing her friends but really, as was whispered in the room—of testing her capabilities to entertain an auditory, with a view to the consideration of the question of the adoption by the lady of public singing as a profession. The room was well filled with a well-dressed company. With trifling exceptions, the artists on the occasion were amateurs, and to which order the *hotesse* herself has heretofore been regarded as belonging. Of the *soirée* generally it may be said,—that it was a most creditable exhibition, considering the rank of the operative, and may be instanced as furnishing a very good example of the state of advanced amateur art of the present day. Miss Wade is a lady of apparently twenty-five, under the average stature, and somewhat inclined to em-bon-point, with a face—if not what would be termed good looking—at least imbued with a good natural expression; which latter, together with a certain *vivacité* of manner, marks her singing with considerable theatrical effect. Her voice is a soprano, of tolerably even intonation, though somewhat wiry in quality, with capability of soaring about in the ledger line altitudes. The pieces for her exhibition showed her aptitude in the various departments of solo, duet, trio, and fuller concerted compositions. Her most successful effort, however, was Godfrey's "Perché non vieni ancora," the rendering of which displayed a facility for florid expression. The evening was also made the occasion of the display of another intended *débutant* in the person of a Miss E. Robinson. This lady—who is said to be a Royal Academician—possesses a voice in the mezzo soprano scale, and sings with correctness and good taste, accompanied by a remarkable modest and unpretending demeanor.

MISS BATEMAN sails from Liverpool for New York on the 30th December.

MR. SOTHERN will shortly produce a new play by Mr. Tom Taylor at Liverpool.

ROYAL ENGLISH OPERA.

Mr. Henry Leslie's new opera, *Ida*, was brought out on Wednesday evening with every manifestation of a great success. Applause followed piece after piece throughout the performance, the principal singers and composer were called for after each act, and at the end, Mr. Alfred Mellon was forced to come before the footlights.

Mr. Palgrave Simpson has supplied the libretto. The story, or argument, is prefixed to the book of words, and is therein narrated in the following manner:—

"The family of Hainfeldt on the Rhine has, according to an old legend, been supposed to be under the especial guardianship of the storks, which yearly build their nests on a certain tower of the castle, and are looked upon as protecting spirits. During the civil wars the castle has been attacked and almost entirely destroyed, and the storks have fled in alarm. From that moment the fortunes of the family have fallen. The lord was killed during the siege; the title-deeds of the property and other important documents have been lost; no one knows to whom the late head of the family confided the secret of their safe bestowal; and his children, a son and daughter, have fallen into a state of poverty. Adrian, the son, has sought his fortune in the Imperialist army, and Ida, the daughter, has been left in the half-ruined castle of the family, under the guardianship of an old nurse, who, with her son Damian, a half-witted youth, is deeply attached to the fortunes of the family. But Ida has not been too strictly guarded. A young student has rescued her from the hands of a roving band of soldiers. Gratitude has become love, and the young pair have been secretly married. At the opening of the piece, the storks return after many years' absence. The old woman and her son look upon this arrival as an omen of the return of prosperity to the family. But Ida is in terror at the possible wrath of her brother, on his announced return home. The lovers are even disturbed by his sudden arrival. Adrian, during his absence, has been a spendthrift and a gambler. He has lost all, and has, in his travels, even gambled away the very castle to a certain Baron Langzopf. This Baron is chamberlain to a Prince of Hohenzollern-Donnerhausen, whose second son has fled from his father to avoid being compelled to take ecclesiastical orders, and he has been despatched by the Prince to find this son. It soon appears that Rudolph, Ida's secret husband, is the missing runaway. On the return of Adrian, who resolves that his sister shall enter a convent, he determines to reveal his birth and claim his bride. But meanwhile Baron Langzopf, who has come to take possession of the property he has won from Adrian, is smitten with the charms of Ida, and offers to give up the castle if her hand be given him. When Rudolph appears to claim his wife and reveal his rank, he meets the dreaded emissary of his father. He dares not now speak out. Adrian believes him to be of humble origin, challenges him, and determines to kill the man he looks upon as the seducer of his sister. Spite of his unwillingness to cross swords with the brother of his Ida, Rudolph is obliged to comply. Ida throws herself between the combatants, and is wounded by the sword of her brother. Seeing his sister lying apparently dead by his hand, Adrian, already half-maddened by his reckless life, his losses, and his rage, wholly loses his senses. In his rage he shoots one of the delusive guardians of the family in its nest, and the bird falls. The dependants are horrified, and the fainting Rudolph is borne away by his friends. Ida has only been wounded; she has been recovered by her nurse; but Adrian in his madness persists on looking on her as an evil spirit that has taken his sister's form, and has her locked up and guarded by the half-witted Damian. In vain would Greta, her old nurse, release her. Damian, in his blind obedience to his master, will not swerve a jot from his instructions. Rudolph, who has learned the state of things, is in despair. But his friend Eric has found the wounded stork, has tended the poor bird, and cut from its neck a little mysterious medallion of lead, containing a closely written paper, which he brings to Rudolph. It then turns out that the late master of Hainfeldt had, before the storming of the castle, confided this paper, on which all the fortunes of the family depended, to the family guardian spirit. By this paper Rudolph finds that the lost title deeds and other papers are stowed away in a secret passage and vaults, communicating from an inner court of the castle to the moat of the now ruined walls. He thus has the secret of this passage, and resolves by this means to reach and save his wife. On the point of departure he is arrested, as the truant prince, by Baron Langzopf. But Eric, by adroit manoeuvring, induces the Baron to believe that the real fugitive prince is a certain Hildebrand, an absurd student, who is always fancying that some great destiny awaits him. Once more free, Rudolph contrives to find the lost papers in the subterranean vaults, to reach the interior of the strictly-guarded castle, and even to release his wife. Adrian, still mad, nigh intercepts their flight. But he finds the papers left behind; he learns that by a spring he can cut

off the very passage by which the lovers are flying. In his madness he moves this machinery, intended for the protection of the castle from surprise, and Rudolph and Ida are left in the vaults, unable to proceed or return. But Adrian sees the lost title deeds. His reason begins to return. The Baron comes to see Rudolph, whom he now really knows, and informs him that by the death of his brother he has become hereditary Prince. Adrian now discovers that this detested husband of his sister is a prince. Slowly all dawns upon him. But where are the lovers? Nothing but an abyss appears behind the secret entrance. To the relief of all, they are seen climbing down the ruined walls, by an aperture they have found. Danger still threatens them. But they reach the ground in safety. Adrian, restored to reason, and with his family possession again in his hands, embraces his brother-in-law and seeks forgiveness from his injured sister."

The following is the cast: Ida, Madlle. Gillies; Greta, Miss Emma Heywood; Adrian, Mr. J. G. Patey; Rudolfe, Mr. W. C. Cummings; the Baron, Mr. H. Corri; Parmian, Mr. Aynsley Cook; and Two Students, Messrs. C. Lyall and Eugene Dussek.

At present we must content ourselves with stating that Miss Ida Gillies more than confirmed the favourable impression she made in *Masaniello*; that Mr. W. C. Cummings made a highly successful first appearance; that Mr. Patey made a decided hit in Adrian; and that the general execution was admirable.

NATIONAL CHORAL SOCIETY.

The performance of *Elijah* on Thursday last was chiefly memorable as being the means of introducing a new candidate for public favour in the person of Mr. Leigh Wilson, a young tenor, who may at once be pronounced a decided acquisition to the profession. Mr. Wilson possesses a remarkably fine voice, more closely resembling in quality that of Mr. Sims Reeves than any other singer that can be named, and it is more particularly in the upper notes (where most other tenors are weakest) that this resemblance is apparent. With such a fine natural organ, Mr. Wilson has a brilliant career open before him, if his intelligence and industry are only equal to the means at his disposal. He must not, however, be misled by the indiscriminate applause of friends, nor even by the genuine expression of public approval which insisted upon his repeating both the famous airs, "If with all your hearts," and "Then shall the righteous," but rather let the hearty welcome which has been accorded him serve as a stimulus to renewed exertion. Mr. Wilson is young, and so far does credit to his instructor (Mr. G. W. Martin), but he has much to learn before he can take that place on the ladder of fame to which the possession of so good a voice should reasonably teach him to aspire. As Mr. Wilson is to sing again in the *Creation* shortly, another opportunity will be afforded of testing his powers.

Of the general performance of *Elijah* it is sufficient to say that the chorus singing throughout was satisfactory, and decidedly an improvement upon last season, a greater attention to light and shade being observable. Madame Rudersdorff threw all her energy into the soprano music, winning large applause for "Hear ye Israel!" Miss Palmer sustained the principal contralto part, and Miss Armitage, Miss Lisle, Mr. Theodore Distin, &c., did good service in the concerted pieces. Mr. Santley being prevented from appearing by a severe domestic affliction, the part of the prophet was undertaken by Mr. Renwick, who did his best under the circumstances, although the music is not suited to his voice.

Exeter Hall was crowded to excess, and applause not being forbidden, the demonstrations were frequent, the trio of angels being of course encoored.

Mr. Santley is announced to sing in the *Creation* at the next performance.

DRINKWATER HARD.

MISS CHAMBERS—CONTRALTO.

To the Editor of the MUSICAL WORLD.

SIR,—Seeing a letter in the *Musical World*, headed "Miss Chambers—Contralto" and signed "Max," requesting "tidings of her doings and whereabouts," I am induced, as a subscriber to your paper, to forward the latest intelligence of her for the information of your correspondent. She is now at Bologna, but in December goes to Turin under engagement for the Carnival and Lent season.

Yours truly,
Reading, Nov. 13, 1865.

HENRY GODFREY.

LEAMINGTON.—A most attractive musical performance was recently given in the Concert-rooms here, by Madame Arabella Goddard, whose "Pianoforte Recitals" are making so great a sensation in the "provinces." The attendance was numerous and "fashionable." A more interesting programme could hardly have been furnished. It comprised Mozart's Sonata in A major (with the Turkish finale); a "pensée" by Kalkbrenner, called *La Femme du Marin*, a graceful "Study" (in A flat) by Moscheles, and Chopin's famous *Etude* in G flat (on the black keys); Mendelssohn's *Andante* and *Rondo Capriccioso* (in E); Beethoven's Sonata in A flat, Op. 26 (with the Funeral March); and Thalberg's fantasia on *Lucrezia Borgia*—all of which were played to absolute perfection. Mendelssohn's fanciful *rondo* being encoored, Madame Goddard repeated it; and in reply to a similar compliment, after the fantasia of Thalberg, with graceful and affable readiness treated her hearers to the same composer's favorite, "Home, sweet home." This rich and well-varied selection of pianoforte music was most pleasantly combined with some songs—a song, in short, between each two pieces—which Mrs. George Dolby (late Miss Marian Moss, pupil of Madame Sainton-Dolby) gave in a manner that, while it satisfied by its artistic correctness, charmed by its quiet sentiment. Every amateur in Leamington will look forward with interest to Madame Goddard's next "Recital." P. P. P.

THE ORGAN OF ST. PETER'S, WINDMILL STREET.—In giving the synopsis of this organ in the last *Musical World*, some confusion occurred in the placing of the stops, by which three of these, which belong to the Swell, are made to appear as if in the Choir. By a little thought the reader would detect that a displacement of the type had occurred. But as in the account of the instrument there is a claim made of originality of composition, some may set down the arrangement which the error shows as being a part of the originality adverted to, when the novelty implied would provoke ridicule. The contents of the instrument is now reprinted with the corrections.

22 Sounding Stops and 5 Subsidiary Stops; 3 Manuals and Pedal—the compass of the three manual organs uniform. CC to f 54 notes. The Pedal CCC to e, 29 notes.

GREAT ORGAN—6 Stops.

1. Open Diapason 8 feet.
2. Stopped Diapason 8 "
3. Principal 4 "
4. Fifteenth 2 "
5. Mixture 2 ranks.
6. Trumpet 8 feet.

CHOIR ORGAN—6 Stops.

1. Dulciana (tenor C) 8 ft.
2. Lieblich Gedacht 8 "
3. Gemshorn 4 "
4. Octave Flute 4 "
5. Piccolo 2 "
6. Clarinet (Tenor C) 8 "

SWELL ORGAN—9 Stops.

1. Double Diapason 16 ft.
2. Open Diapason 8 "
3. Stopped Diapason & Concert Flute 8 "
4. Keraulophon (Tenor C) 8 "
5. Principal 4 "
6. Fifteenth 2 "
7. Mixture 2 ranks
8. Cornopean (through) 8 ft.
9. Oboe 8 "

Quod erat demonstrandum.

PEDAL ORGAN—2 Stops.

1. Open Diapason 16 ft.
2. Stopped Diapason 16 feet tone.

COFFIN—5 Stops.

1. Choir Organ to Pedals.
2. Great Organ to Pedals.
3. Swell Organ to Pedals.
4. Swell Organ to Great.
5. Swell Organ to Choir.

Composition Pedals for Changing the Stops in Fixed Combinations.

For Great Organ 2
For Swell Organ 3

Organist—Mr. R. S. HART.
D. PETERS

CHATHAM LECTURE HALL.—(From a Correspondent).—Miss Emma Stanley gave one of her performances here on Tuesday evening week, when, in spite of the unpropitious state of the weather, there was a good attendance. The present vehicle for displaying the abilities of this fair entertainer is entitled *All Round the World*, and is similar in construction to *The Seven Ages of Woman*, bringing prominently forward those qualifications which Miss Stanley possesses, both vocal and histrionic.—At the Chatham Soldiers' Institute the officers of the Royal Marines, L. I., gave two performances in the Theatre on Friday, 3rd inst., and Monday, 6th, the house being crowded on both occasions. The pieces selected by the military histrionics were *The Sentinel* and the Haymarket farce *Fish out of Water*, the characters in both being creditably sustained for amateurs. The only drawback was the want of professional assistance in the female parts. The gallant young officer who undertook the part of Linda in the piece first named and Ellen Courtley in the second, led his forlorn hope bravely, but the walk and general tone of both young ladies suggested the idea of their holding commissions in Her Majesty's service. The band of the corps, under the "baton" of their talented master, Herr Keppey, attended, and its playing shed enlivening influence over the proceedings of the evening.

MISS MILLY PALMER is playing the heroine in *Arrah na Pogue* with her usual success at Leeds.

Muttoniana.

In the absence of Dr. Absent and the silence of Dr. Silent, Dr. Head proceeds, stipulating that he hopes it may be the last time for a space, and that Mr. Augustus Harris has come back from Madrid, where he mounted the *Africaine*. But this athwart the argument.

NOTHING ABOUT SOMETHING.

DEAR HEAD,—Just fancy arrived this morning from Paris—swallowed Music World to learn London news, laughed at Montague Shoot's report about Duprez's Jeanne Darc being pronounced "a hit" by French critics, and Méry's libretto being a master work—the fact being that Duprez had been mercilessly cut off, and Méry's libretto is the mercy—Méryest—thrash roared at Ardit's daughter being announced for his concerts instead of his sister, poor Gioletta being five years old. Shook with laughter at Maillard's opera, Roland de Roncevaux—what will Mermet say for having so long put his name to it as the composer? Screamed at Miss Gillies being for the first time on the stage when she sang in Paris for a whole season, "Les Dragons de Villars" in fact was highly amused at all the precise references, and particularly happy to find myself in old England again. Now I am undoing my things—unpacking I mean—and look through London as far as fog will permit. You shall soon hear from me.—Yours, FIDDLESTICK.

String and Bow, Nov. 14th.

Dr. Head has been sufficiently edified with the foregoing, stipulating that Signor Ardit's daughter is not Signor Ardit's sister, nor *versâ vice*; that "Fiddlestick" can draw the long bow, having more than a string to it; and that Mr. Montague Shoot is also a marksman able to hit the bull's (or donkey's) eye. Nevertheless, Dr. Head is sorry that Duprez has been "cut off."

HALEM AT MANCHESTER.

At Mr. C. Hallé's third grand concert was played the "Scotch Symphony" by Mendelssohn, the overtures—*Fidelio* by Beethoven, *Rosamunde* by Schubert, and *Zanetta* by Auber. The Scotch Symphony was written while the composer was enjoying a tour amongst the Highlanders. This delightful work flowed from Mendelssohn's pen while he was imbued with the grandeur of Scotland's magnificent scenery. The composer has the power to express by music the feelings that come over him while he views the beautiful scenes of nature—feelings in which we all partake more or less according as we feel disposed to note them—for example, the feelings that take possession of a person while sailing on a calm and glassy ocean at sunset, when the great ruler of day takes his departure in the west and spangles the heavens with those gorgeous tints of variegated colours which make the water beneath him look like liquid gold; or, when walking through the mazy woods at night while the silver rays of the moon flicker through the branches and gild the rippling brook as it dances before him; or, when walking on the pleasant banks of some majestic river, where we can view the lovely landscapes of hills and dells, and hear the innumerable birds piping their merry lays, while the soft murmuring breezes play excellent music with the foliage of the trees. These pleasures make an indelible impression on the memory whenever we witness them, but we cannot convey these feelings to a second personage; the musician can only accomplish this task—as Beethoven and Mendelssohn have done—for the composer commands an element in music which is as fluent as the elements of nature. To Mendelssohn's sojourn in the land of Scotia we owe the production of this beautiful Symphony in A minor, which unites our thoughts with his, and tunes our emotions to the tones of his inspired writings; as we listen, we are absorbed with admiration of the beautiful, we pass into dreamy forgetfulness, and wake to consciousness, delighted. Mr. C. Hallé performed on the pianoforte an *Andante Spianato* and Grand Polonaise in E flat, by Chopin, and a Rondo Brillante in E flat, by Weber. In both of these pieces he invoked the audience to exhilarating applause. Madame Demerit-Lablache was the solo vocalist; she sang a selection of songs by Mozart, Meyerbeer, and Donizetti. Her rare powers are adapted more to the theatre, where she appears more in her element than in the concert-orchestra. BOOTH BIRCH.

Stockport, Nov. 9th.

Dr. Head would like to know how a man (even a musician) can be "imbued with grandeur"—stipulating that a "fluent element" is also beyond him. *Nonne vides?*

Sir,—“Some twenty years ago,” says *Galignani*, “the public was startled by an announcement that a German musician would exhibit a new musical instrument, consisting of a few bits of wood and a little straw; and he actually was true to his word, for he played several charming tunes by striking with two little hammers on a series of wood cylinders resting on small bundles of straw, which acted as

insulators. At the Abbé Moigno's lecture on Friday last I witnessed a somewhat similar exhibition, the instrument being a kind of piano, the keys of which were simply large pebbles of the most fantastic shapes, such as compose the shingle on the seacoast. This curious instrument, on which the inventor, M. Baudre, played several airs from the *Enchanted Flute*, and other operas, with wonderful accuracy, is formed of two parallel bars about five feet long, resting horizontally on supports at each end. From these bars a series of stones such as I have described, all of them from ten to twelve inches in length, but the thickest not more than about three inches in diameter, hung freely, by means of tape or packthread, in a horizontal position. They constituted about two full octaves of the upper scale; the sound was metallic, like that of bells, and remarkably distinct. The irregular shape of each key must be considered an important element in its sound, but the delicate musical ear of the inventor is perhaps the most favorable feature in this case, coupled with his extraordinary patience in selecting the very pebbles giving the exact note he wanted. Many hundreds of them must have passed through his hands before he could constitute a perfect octave. Different kinds of wood may be made to give an octave. Many must have been struck with the singular musical sound which accompanies the falling of logs or pieces of wood in the unloading of a cart. Such sounds may be brought to form a regular series by selecting wood of different kinds, giving each a proper shape, and letting it fall on a wooden floor.”—Yours obediently,

S. T. TABLE.

Dr. Head is very glad that he was not with Mr. Table at the Abbé Moigno's lecture—stipulating that he detests all new (musical) inventions, especially Herr Wagner's system. On the evening of the lecture Dr. Head dined with his uncle, Sir Flam-borough. But this athwart the argument.

Fish and Volume, Nov. 17.

Job Head.

BRIXTON.—Mrs. John Macfarren's second Evening at the Pianoforte in the St. John's School Rooms, on Thursday last, November 16th, attracted a large audience; the spacious area arranged to offer sitting accommodation for seven hundred persons, being crowded in every part, several minutes before the commencement of the performance. Mrs. John Macfarren's interpretation of a selection of pianoforte music, in which the refined and the popular elements were judiciously intermixed, was warmly appreciated; particularly, her felicitous rendering of the broad, hilarious movement, "Presto con Fuoco," which culminates Beethoven's magnificent sonata in E flat, Op. 29; Weber's fascinating "Invitation à la Valse," also Brissac's charming Musical Vignette, "The Sun's Last Ray" and animated Fantasia "Bonnie Scotland." Miss Robertine Henderson contributed not a little to the success of the entertainment, by her artistic and finished execution of the vocal pieces with which this attractive pianoforte playing was varied. She was encored in no less than three songs, including Macfarren's "I never knew my heart held fast" (Soldier's Legacy), in which, last season, at the Gallery of Illustration, she was accustomed nightly to win a similar compliment. The applause was general throughout the evening, and at the conclusion of each part, loud and prolonged.

LONDON GLEE AND MADRIGAL UNION AT LIVERPOOL.—A local journal, in noticing the tenth concert of the Philharmonic Society, writes:—

"The London Glee and Madrigal Union, consisting of Miss Wells and Messrs. Baxter, Coates, Land, and Winn, gave the glees set down in the programme with all that delicacy and refinement for which their singing is so much admired, and which is shown to such good effect in the English glee compositions. Their efforts were highly appreciated, and three of their pieces were encored, namely, "Upon the poplar bough," "Absence," and "When the wind blows." In place of the two former, "By Ceila's arbour," and "Strike it up, neighbour," were substituted, but the latter was repeated, and very wisely so, for it was sung to perfection. Miss Wells sang the solo in "Allegiance we swear" quietly, but tastefully.

WORCESTER.—The first meeting for the season of the Glee Club, which has now been established at the Crown Hotel for nearly 40 years, was held last Tuesday evening, when there was a large muster of the old familiar faces, nearly 60 gentlemen being present. Mr. John Hood was called to the chair, and Mr. Noake filled the vice. It has been determined, in order to put an end to the unpleasantness which occurred during last season, to carry out the meeting by amateur talent alone, without having recourse to professional assistance; and judging from the quality of the singing last evening this can, as heretofore, be done. It was stated in the course of the evening that at the next meeting there would be an excellent band in attendance. A most social and enjoyable evening was spent, and there is good reason to anticipate the season 1865-66 of the Worcester Glee Club will be as successful as the meetings of former years.—(*Worcestershire Chronicle*, 15th Nov.)

BRIGHTON.—(From a local sheet).—Mr. Kuhe's grand annual evening concert is now so well known that any prefatory remarks may well be spared. The entertainment is given in the large upper room of the Town Hall, because it is the largest room available for concert purposes. On Friday evening last, when Mr. Kuhe gave his first concert this season, the attendance was immense. The artists were the principals of Mr. Mayleson's Italian Opera. Mdlle. Titiens was in glorious voice, and sang "Que la voce" with the finest effect. Her magnificent organ and chaste style gave the slow movement new beauty. In the second part the fair *prima donna* gave Ardit's waltz song, "L'Arditi," with that excellence of vocalization and beauty of phrasing which lifts the composition above all others of its class. There was a hitch at one point between Mdlle. Titiens and the accompanist, Signor Ardit, respecting which a rather "good thing" came to our ears. Critics being popularly supposed omniscient, we do not see why we should keep the plum to ourselves on any fear of breach of confidence. In the first place, we may remind the reader of what everyone knows already, that Signor Ardit (the conductor on this occasion) is the author not only of "L'Arditi," composed by him expressly for Mdlle. Titiens, but also of the still more popular "Il Bacio" waltz song, which was famous before "L'Arditi" was published. We may now adopt a safe formula and say—"It is rumoured in the highest and best-informed (musical) circles" that Mr. M.—, one of our most eminent, judicious, and successful Italian opera caterers, was in the artists' room during the progress of this concert, and, finding that Signor Ardit was about to accompany Mdlle. Titiens in the waltz song without playing from music, offered to bet the Signor a small amount that he could not avoid mixing the accompaniments of "L'Arditi" and "Il Bacio." It is not recorded whether the bet was locked, but the song went all right—until it was made apparent to the audience that something was wrong. That either such a careful artist as Mdlle. Titiens or such an accomplished and painstaking conductor as Signor Ardit should contribute to a "break down" was almost impossible; but, nevertheless, there was a hitch, and it was caused, as Mr. M. prophesied it would be, by the Signor mixing the two accompaniments. Mme. Sarolta pleased in the jewel song from *Faust*; but hardly succeeded in "I dreamt that I dwelt." Mme. Demerle-Lablache has a fine contralto voice and was admirable in "Ah! non fili," from *Le Prophète*. We did not, however, like the brividi from *Luceria Borgia*. Signor Gardoni won an encore for a very commendable interpretation of a pretty French Romance by Herr Engel. He showed a good command over the English style in Land's ballad, "Oh! could my spirit fly to thee." Mr. Santley's powerful voice told with admirable effect in Ardit's new song "Many a time and oft," and Wallace's "Bellringer." The latter was re-demanded, and Mr. Santley substituted the "Stirrup Cup," which he makes the very ideal of a gallant chivalrous lay. Signor Bossi sang "Non più andrai" and Rossini's tarantelle "Gia la luna,"—the last named vociferously encored. Herr Engel contributed a harmonium solo—his own Garibaldi March. It was encored, and he then gave a charming setting of "Home, sweet home." Mr. Kuhe played a couple of pianoforte solos in his best style. He always dedicates to his concert audience the first hearing of one of his choicest compositions or arrangements for the past year. On this occasion, the piece heard for the first time was a fantasia on airs from *L'Africaine*, which is sure to become popular both by reason of the admirable selection of subjects made by Mr. Kuhe's well-practised discretion and the sound and elegant musicianship he has again evinced in their arrangement and elaboration for the pianoforte. In the second part he played Chopin's *Berceuse* and his own *Tarantelle*. The latter was encored, and he substituted the "Marche de la Victoire."

NEWCASTLE-ON-TYNE.—(From a correspondent).—On Wednesday evening last, Nov. 8th, a concert was given in the new Town Hall, the vocalists being Madame Rudersdorff, Miss Helen Kirke, Mr. George Perren, Mr. Huxtable, and Mr. David Lambert; Signor Alberto Randegger acted as conductor. Miss Kirke in "Ovago fior" sang with much feeling, and in the second part was encored in "Annie Laurie," when she substituted "Legie O' Buchan," and was also warmly applauded. Madame Rudersdorff in "Ever thine," being encored, gave in its room "She wore a wreath of roses." She was also encored in Randegger's new canzone, "Ben e ridicolo." Mr. Perren gave a new song of Randegger's, which brought him a hearty encore, in response to which he sang "Good bye, sweetheart." Subsequently he gave "My pretty Jane," and elicited the unmistakable approval of the audience. Mr. Huxtable attempted "The bell-ringer," and a nautical song, which was given with more energy. Mr. Lambert, who has a fine voice, and is well known here, in "As I view these scenes" (Vi Raviro), from *La Sonnambula*, and the old English song, "The Holy Friar," was loudly encored. The concerted pieces were given with spirit. Signor Randegger was the accompanist.

BOLOGNA.—The *Africaine* has been produced here with extraordinary success.

SIGNOR RANDEGGER'S TOUR.—(From a Correspondent).—Signor Randegger has just completed a most successful tour through Scotland and the North of England. He was accompanied by an excellent party of singers, two of whom—Miss Helen Kirk and Mr. Lawford Huxtable—are his pupils. Crowded audiences and brilliant receptions met the party everywhere. They sang in a most commendable performance of the *Creation* by the Tonic Sol-fa Choir in Glasgow, and an equally good rendering of the *Messiah* in Dundee, while in Huddersfield they assisted at the first of a series of four grand orchestral concerts to be given there in the course of the winter—a praiseworthy undertaking, which, on its opening-night, proved to be a thorough success in every respect. Madame Rudersdorff received nightly encores in Benedict's new song, "The bird that came in spring," in Guglielmo's polka, "Il Ballo," and in Franz Abt's song, "Ever thine." Mr. Perren sang with the greatest possible success his own song, "When first the bells," a serenade by Dr. Bennet Gilbert, and Randegger's new capstan's song, "Round with her, boys, yo, ho." Mr. Lawford Huxtable showed himself gifted with a fine baritone voice, correct style, and unmistakable talent, which speedily made him appreciated everywhere; while Miss Helen Kirk, with the freshness of her voice and her unpretending manner of singing, may be proclaimed one of the very best ballad singers of the day. Signor Randegger, who conducted and accompanied, may be complimented for his arrangement of the programmes. The concerted music included his own trio, *I Naviganti*, nightly encored, and a part-song by Pinsuti, "The sea hath its pearls."

HANLEY.—Master Willie Pape, of Mobile, Alabama, has paid another visit to the Potteries during the past week, under an engagement with Mr. John Emery, jun., of Hanley, giving performances in the Town Hall, Longton, and in the Mechanics' Institution Lecture Hall. Speaking from impressions derived from hearing this young gentleman on former occasions, we ventured to say last week that he was not a mere "musical prodigy," but an undoubted genius of the highest order, and his performances this week have fully confirmed that impression. We never yet met with a "musical prodigy" who possessed any higher qualifications than mechanical skill and a good memory, but Willie Pape not only has those qualifications in an unsurpassed degree of excellence, but his performances are infused with exquisitely poetic tenderness and fire, and that is the *crux* of true genius. At one time his fingers are seen hovering and quivering over the key board like the wings of a humming bird vibrating over an open flower, and the most deliciously dreamy strains are, so to speak, exhaled from the instrument (as in his "Lullaby"), "as if some spirit touched the strings," while at another time he lashes the pianoforte into a passionate frenzy or an agony of supplication, as in Thalberg's rendering of "the Prayer" in *Moses in Egypt*. The audience was large at both places, especially Hanley, where it numbered between 800 and 900 persons. Every seat was occupied, and the company, it is strictly correct to say, were rapturous in the applause.—*Pottery Paper*.

STRIKE OF THE ORGAN BUILDERS.—On Wednesday evening a meeting of the journeymen organ builders was held at Cleveland-Hall, Fitzroy-square, to consider the best means of obtaining an advance of 6d per day. Mr. Tomkins occupied the chair. Mr. Jenkins, the secretary, stated that about three weeks back circulars had been sent round to the employers requesting the advance of 6d per day on the present rate of wages, which averaged about 30s. to 33s. per week. The smaller employers said they would give it if the large firms would do so. Accordingly a deputation had waited upon Mr. Hill, of the Euston-road, but that gentleman refused to give the advance now or at any future time. For this refusal the men in his employ, to the number of 20, struck work. Mr. Hill, being unable to obtain other workmen, offered to take back the men, and give to five of them the advance asked for, but the men had declined this offer unless the advance was given to all. A resolution was adopted to continue the support of the trade to the men on strike until the advance was conceded.

WINDSOR.—The Rev. Mr. Rooke, late precentor at the parish church, has been presented with a testimonial in the shape of an original black letter copy of Marbeck's (organist of St. George's Chapel in the 16th Century) "Notes and Common-places." The reverend gentleman is much esteemed by all who know him and great regret is felt at his leaving. The drum and fife band of the Castle Guard have commenced playing through the town as formerly, but Her Majesty has not yet granted permission for the band to play on the terrace.

MILAN.—The new opera of the maestro Pisani, produced a short time since with great care at the Scala theatre, and supported by Medames Stoltz and Buti, Signors Bagaggiolo, Antoni and Azula, was a *fiasco*.

PETERSBURGH.—The *Africaine* is being rehearsed at the Imperial Opera and will shortly be produced. *En attendant*, Rossini's *Otello*, with Signors Tamberlik and Calzolari and Madame Barbot, fills up the gap of expectation.

DUBLIN.—We extract the following from the musical portion of a "resumé" from the "Irish Times" published in Dublin, which gives an account of the closing day of the Dublin Exhibition on the 9th inst. The orchestra was then slowly cleared and was occupied by the bands of the five regiments. Mr. W. C. Levey took his place as conductor, and the grand triumphal march, which he composed for the occasion, was performed with singular unity and completeness. Mr. Levey is known as the son of an eminent Irish musician, and young as he is himself holds no mean rank in the list of living composers. The march which was yesterday performed was composed upon two or three days' notice, but it contains ample evidence of his skill and taste. It is a massive, sonorous and impressive piece. An agreeable use is made of the well-known airs, "Let Erin remember," and "By that lake whose gloomy shores," but the greater part of the music is original, and includes a very pleasant strain of melody. The March was warmly received, and the fact that it was not encored is due, not to the want of appreciation on the part of the audience, but to the modesty of Mr. Levey. Under the direction of Herr Sauer, senior bandmaster of the garrison, the united bands then performed the 100th Psalm, "God Bless the Prince of Wales," and "God Save the Queen." The immense assemblage then slowly separated.

BANBURY.—Mr. E. Spinney, organist of the parish church, lately gave a grand concert in that town. The whole of the first part of the programme was devoted to the Cantata composed by Mr. Spinney for his degree of Bachelor of Music. In the second part, Mr. Spinney's Serenade, "Evening Shadows," was encored and repeated. The words are, we think, from the pen of one of the members of Mr. Spinney's family. A grand treat was furnished by Miss Mattie Spinney of Salisbury, in her pianoforte solos. Beethoven's beautiful "Moonlight Sonata," and the transcription, "Clarice" of Fumagalli were listened to by the audience in evident admiration.

MADAME PAREPA IN AMERICA.—Parepa has come, seen, and triumphed, and achieved a success as perfect as her brilliant voice. From the outset, immediately after the overture, the audience broke into a furore, which was continued until the march from Valt. Hamm announced the close of the concert. The cavatina "Ernani involami," under her treatment, received a new beauty. Her voice clothed it with new colors and infused it with a dramatic warmth we have never known. The last note was the signal for a perfect storm of applause, to which, however, no encore was rendered. "The Nightingale Trill" gave her an opportunity for a display of *fortitudo* which was absolutely electrifying. Next followed a serenade by Gounod, accompanied by the violin and piano obligato, which also received another storm of enthusiasm. She closed with the *Il Bacio* of Ardit. Parepa has a voice of fully three octaves, every note of which is round, rich and clear as a bird's, flexible to a marvellous degree and used with the utmost care. There is nothing meretricious in the use of this voice, and none of the hackneyed, stagey effects to gain applause, but every note, every turn, every shade is rendered with artistic truth. The manner in which she attacks a high note and falls to a low, or changes from *forte* to *piano* is magical and perfect as possible. Her intonation is true. In English ballads, every word was as distinctly uttered as if read, and in her execution, either in plain scale or involved passage, every tone was distinctly marked, without the shadow of a waver, and as true as an instrument. Since the days of Jenny Lind we have had no such artist who combines so faultlessly a fresh voice, perfect execution and truthful dramatic qualities. Rapturous encores, and even double encores followed every effort, and her *debut* in Chicago may be set down as one of the most positive triumphs ever achieved.

NEW YORK ACADEMY OF MUSIC.—Mr. J. Levey, the celebrated English Cornet player, made his *debut* on this occasion, and carried the house by storm. His tone is rich, full, and luscious—not languid, attenuated, and fine drawn as our trumpets are apt to be. There is at times a manly daring about it, which is thoroughly inspiring, and this quality also pervades Mr. Levey's execution. The extent of the latter may be inferred from the fact that Paganini's "Carnival of Venice," written for the violin, presents no difficulties to the performer. The introduction to this piece was played superbly, with a breadth and clearness which could not be surpassed. The variations were given in the most brilliant manner, with the greatest distinctness and facility. They were simply amazing, especially the one in octaves. Mr. Levey's tonguing is as extraordinary as anything else he does. Indeed, in more senses than one, he has his instrument—a superb cornet of Distin's make with no new-fangled arrangements about it—completely at his fingers' ends. Nothing could well exceed the enthusiasm with which the gentleman was received. He is evidently destined to be one of the most attractive members of the Bateman troupe.—*New York Times*, Oct. 18.

SIGNOR BOTTESINI.—This celebrated contrabassist is at present in Paris, where he will remain until January, when he goes to St. Petersburg,

COLOGNE.—(From a Correspondent).—*Veni! Vidi! Vici!* like Cooper, can the greatest singer living, Teresa Tietjens, say. The directors of the Gürzenich Concerts in Cologne have tried in vain for many years to hear the celebrated *prima donna*. *A la fin* they succeeded in securing her precious services for the concert of last night, and her imposing and glorious success went beyond every expectation, raising one of the most fashionable and crowded audiences ever known within the room to the highest pitch of enthusiasm. Mdlle. Tietjens sang first the great aria from *Fidelio*, giving the finest specimen of her pathos and expression, and showing the extraordinary compass and equality of her voice, as well as the almost unparalleled inflexibility of an organ of its calibre. Second came the elaborate aria from Mozart's *Il ratto del Seraglio*, which made great contrast to the first air. The precision of the rhythm, the faultless intonation, the easy management of the most difficult passages, scales, shakes, arpeggios, &c.; going up to C and D; made the whole excited public call for an encore, to which the *Somma Diva* kindly consented amid the most vociferous applause. Last not least, the splendid finale to *Loreley* (solo and chorus), by Mendelssohn, was sung to perfection by Madame Tietjens. Indeed, it is impossible to describe the effect of this splendid and powerfully dramatic composition, executed by such an artist, with her matchless and ringing tones dominating the masses in the ensemble, and making the high notes tell with prodigious effect. Mendelssohn must have had Teresa Tietjens in his mind when he composed this mighty fragment. The applause and the "bravos" at the end were tumultuous, and a flourish given three times by the orchestra finished the concert, which will mark one of the most remarkable pages in the history of the Gürzenich Concerts, as well as one great triumph more for the unrivalled songstress. An overture by N. W. Gade, *Zur Hochland*; a fantasia, for violoncello by Servais, beautifully played by Herr A. Schmit, professor at the Conservatoire here; the Symphony, No. 4, in B flat, by Beethoven, splendidly executed by the orchestra, under the classic baton of F. Hiller; and a very effective and finely written Concert Overture, No. 11, by the same celebrated maestro; were the instrumental pieces. The whole public of Cologne is enraptured with the happy news that Mdlle. Tietjens has signed an agreement with the manager of the Opera-house here for six performances, to be given next month. Through this combination we shall hear (very probably) during the next season at Her Majesty's Theatre in London the new opera, *Loreley*, composed by a young German, Max Bruche, pupil of F. Hiller. This very clever work, after it was given with great success in Cologne two years ago, is making its way rapidly through Germany, and, I have no doubt, would do the same in England, especially if Mdlle. Tietjens should adopt the part of Loreley, as she seems inclined. Libretto and music of this new opera are of the highest merit. Mdlle. Tietjens has left for Hamburg to fulfil her engagements there.

FRANKFORT-ON-THAINE.—The concert season has commenced for the winter. At a musical soiree got up by Herr Günther, the flautist, a pupil of Herr Mulder-Fabbi, Madlle. Schmidt-Götte sang for the first time in public. She possesses a soprano voice of unusual compass, and, with proper study, promises to become a fine, or even a first-class, artist. At the same soiree, M. Vieuxtemps played, for the first time here, his caprice entitled "Old England." The player was greatly admired, but the composer did not make any profound impression.—On the 12th, the Brothers Müller, from Meiningen, gave a concert, when they performed Haydn's Quartet in D major; Schubert's in D minor; and Beethoven's in C major. Their playing was magnificent. The three other concerts of their series came off on the 16th, 19th, and 23rd ult.—The "Museum" opened its Subscription Concerts with Beethoven's Sinfonia Eroica at the head of the programme and Cherubini's overture to *Elise* at the end. Madlle. R. Csillag, from Vienna, sang some songs, and M. C. St. Sares, from Paris, performed some compositions for the piano.—Rühl's Vocal Union, and the Cäcilien-Verein, also, have published their programmes for the winter. The Cäcilien-Verein will perform, among other things, Herr Ferdinand Hiller's *Zerstörung Jerusalems* and Bach's *Grosse Passions-Musik*.

SIGNOR BADIALI, the well known and highly esteemed barytone, who appeared some years ago in the Italian Opera at Drury Lane and subsequently at Her Majesty's Theatre, is reported to be dangerously ill.

M. MELESVILLE, the celebrated dramatist and librettist, died recently at Paris. Among the most numerous opera books written by M. Mélesville was *La Muette de Portici* (Macaniello) for Auber.

GENOA.—Signor Sivor, the celebrated violinist, gave recently a concert at the Carlo Felice Theatre, assisted by Mdlle. Perez the pianist. Signor Sivor is shortly to proceed to Rome, in which place he has announced a series of concerts,

FLORENCE.—Mdlle. Adelina Patti made her first appearance here at the Pagliano theatre, on the evening of the 10th instant in *La Sonnambula*. The performance created a perfect furor. Every seat in the theatre is taken up to the end of Mdlle. Patti's engagement.

Advertisements.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat,

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grisi, Persiani Lablache; and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or public speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

THIRD EDITION.

THE VOICE & SINGING

BY
ADOLFO FERRARI.

The great success of Signor ADOLFO FERRARI's celebrated method for the FORMATION and CULTIVATION of the VOICE for SINGING, has necessitated a THIRD EDITION (Revised and Augmented), which is published THIS DAY, price 12s.

London: DUNCAN DAVIDSON & Co., 244, Regent-street, W.

Published this day,

"DORMEZ."

(Now Slumber Sweetest Child.)

ROMANCE BERCEUSE, pour Voix et Piano, par

A. G. GITS.

Price 3s.

London: DUNCAN DAVIDSON and Co., 244, Regent Street, W.

Now Ready.

THE FIRE BRIGADE GALOP, FOR THE PIANOFORTE.

Dedicated to CAPTAIN HODGES. Splendidly Illustrated.

Price 5s.

London: DUNCAN DAVIDSON and Co., 244, Regent Street, W.

Published this day, price 3s.,

"FLOWERS OF THE FOREST."

A Favorite Scotch Melody.

TRANSCRIBED FOR THE PIANOFORTE

BY
EMILE BERGER.

London: DUNCAN DAVIDSON & Co., 244, Regent-street.

MDLLE. KREB'S EDITION

OF

LISZT'S TARANTELLE DE LA MUETTE

(Masaniello),

FOR THE PIANOFORTE

With a portrait of Mdlle. KREB.

Price 4s.

As played by Mdlle. KREB at Mr. Alfred Mellon's Concerts at the Royal Italian Opera-house, is published only by
DUNCAN DAVIDSON & Co., 244, Regent-street, London.

"THE WEARING OF THE GREEN,"

"Yet whoso'er the exile lives, though oceans roll between,
Thy faithful sons will fondly sing 'The Wearing of the Green.'"

"This incomparable air, in the years which followed '98, was the solace of every peasant, gentle or simple, who felt for the sorrows of his country."

JOHN PHILIP CURRAN.

This celebrated song is now transcribed as a Pianoforte Solo by

MR. EMILE BERGER,

whose performance of it in the salons and drawing-rooms of the Nobility and Gentry throughout the kingdom, has obtained for it the reputation, from its facile brilliancy and perfect originality, of one of the most elegant *Morceaux* for the Pianoforte of the present day.

London: Published (price 3s.) by DUNCAN DAVIDSON & Co., 244, Regent Street.

MEYERBEER'S AFRICAINNE

As Performed at the Royal English Opera, Covent Garden,
is published by CHAPPELL & CO.

The following Songs, Duets, and Pianoforte Arrangements are
Now Ready:

THE OPERA COMPLETE (with English, Italian, or French Words), Voice and
Pianoforte. Each 21s.

FAREWELL, CALM RIVER. Sung by Madame Lemmens-Sherrington. 2s. 6d.

SLUMBER SONG—HUSH'D ON THIS LAP. Sung by Miss Louisa Pyne. 2s. 6d.

EVER MY QUEEN. Sung by Mr. Alberto Laurence. 2s. 6d.

BRIGHT ANGEL FROM HEAVEN. Duet. Sung by Miss Louisa Pyne and Mr.

Charles Adams. 3s.

ON FOAMING WAVES. The Legend of Adamastor. Sung by Mr. Alberto

Laurence. 3s.

FAIR PARADISE FROM OCEAN RISING. Sung by Mr. Charles Adams. 2s. 6d.

WHAT FULL TIDE OF JOY UNFEIGNED. Duet. Sung by Miss Louisa Pyne

and Mr. Charles Adams. 3s.

MID FRAGRANT BOWERS. Sung by Madame Lemmens-Sherrington. 2s. 6d.

WITH RAPID KEEL. Trio for Three Trebles. 3s.

FAREWELL, MY ONLY LOVE! Sung by Madame Lemmens-Sherrington. 2s. 6d.

THOU BY ALL NATIONS ADOR'D. Song. Adapted from the celebrated Chorus

of Priests. 2s. 6d.

ON PURPLE MISTS OF MORN. Sung by Miss Louisa Pyne. 2s. 6d.

THE OVERTURE. Solo, 3s. Duet, 4s.

GRAND INDIAN MARCH. 4s.

RELIGIOUS MARCH. 3s.

CRAMER, H. BOUQUET DE MELODIES. 5s.

COOTE, C. QUADRILLE. Solo or Duet, 4s.

GODFREY, D. WALTZ. Solo or Duet, 4s.

CALLCOTT, W. H. FAVOURITE AIRS. In 3 Books, each 5s.; or Duets, each 6s.

CALLCOTT, W. H. MORCEAU A L'UNISON. For Piano, Harmonium, or

Organ, 1s.

FORBES, GEORGE. FANTAISIE. 3s.

KUHE. BEAUTIES OF THE "AFRICAINNE." Nos. 1 and 2. Each 4s.

FAVARGER, RENE. GRAND FANTASIA. 4s.

OSBORNE, G. A. GRAND DUET. 6s.

OURY, MADAME. GRAND FANTASIA. 5s.

RICHARDS, BRINLEY. MARCH INDIENNE. 3s.

RICHARDS, BRINLEY. MELODIE SYMPHONIQUE (the celebrated Unison

passage). Nightly encored. 3s.

TALEXY, A. POLKA MAZURKA. 4s.

RIMBAULT. GEMS OF L'AFRICAINNE. Each 2s.

- | | |
|--------------------------------|----------------------------|
| No. 1. Scene of the Upas Tree. | No. 5. The Slumber Song. |
| 2. Filia del Rè. | 6. O Paradiso in terra. |
| 3. Chorus of Priests. | 7. Addio rive del Tago. |
| 4. The Grand Duet. | 8. Adamastor rè dell'onde. |

ENGEL. FANTASIA FOR HARMONIUM. 3s.

ENGEL. DUET FOR HARMONIUM AND PIANOFORTE. 4s.

MORI, N. FANTASIA FOR VIOLIN AND PIANOFORTE. 4s.

A NEW WORK FOR THE ORGAN. THE

ORGANIST'S PORTFOLIO:

A selection of opening and concluding voluntaries, by the most celebrated composers, ancient and modern. Adapted chiefly for the use of amateurs, by Dr. RIMBAULT. Each number contains from seven to eleven favourite voluntaries, and one arranged expressly with Pedal Obligato. Nos. 1 to 12 are now ready, each 3s.; or in 2 vols, bound in cloth, each 12s.—A thematic list of contents may be had on application to

CHAPPELL AND CO.,
50, NEW BOND STREET, W.

DRAWING-ROOM PIANOFORTE MUSIC BY GEORGE FORBES,

The most Popular Living Composer of Musique de Salon.

The "CHOIR" of November 1st remarks:—

"Among the writers of popular Pianoforte Music—elegant trifles for the drawing-room—Mr. GEORGE FORBES hold a conspicuous place, and deservedly so, for his pieces are always telling, well constructed for the hand, and brimful of interest and musical feeling. He has the faculty of adorning his melodies, whether original or otherwise, with multitudinous glimpses of the musician's art. His variations invariably have the melody running through them in the most masterly fashion, and his mere passages are elegant in the extreme. We predict a large amount of popularity for all Mr. FORBES'S pieces."

CARNIVAL DE FLORENCE. IMPROMPTU BRILLANTE.
—As pretty and brilliant as "Caprera," and likely to become as popular.—
Price 3s. Just ready.

THE 104TH PSALM (HANOVER). Transcribed for the
Pianoforte. Price 3s. Just ready.

FANTAISIE MARZIALE. Price Three Shillings.—
"A capital march-like melody, with an artist's treatment of its modulation, and a brilliant finale."—*Choir.*

ROSAMUNDA NOCTURNE. Price Three Shillings.—
"A charming nocturne in A flat, the melody graceful and pleasing."—*Choir.*

LA GIOJOSO. GALOP BRILLANTE.—
"A capital galop, so well displayed for the hand, that a tyro might play it at first sight."

CAPRERA, CHANSON NAPOLITAINE. Tenth
Edition. The most popular of Mr. FORBES'S Pieces, and the greatest success since "A Maiden's Prayer." Price 3s.

CASTELLUCIA, CHANSON NAPOLITAINE. COM-
PANION TO "CAPRERA." Third Edition.—"Mr. FORBES has furnished piano-
forte players with another new composition, which is a worthy companion piece to
"La Caprera," and will certainly obtain an equal degree of popularity. The melody
is rich and beautiful, and the variations are ingenious and masterly. "Castellucia"
is a theme that fixes itself at once on the memory, and will be carried away with
delight from thousand of pian-fortes, where fair fingers and good taste are engaged
in its performance."—*News of the World.*

"Of a bolder character; the melody, a charming one, being well sustained
throughout."—*Choir.*

JENNY JONES—Transcription of the famous Welsh
Song. Price 3s.

RAPPELLE TOI. ROMANCE. Third Edition. As short
as "Ecoutez moi," as pretty as "Perles et Diamans," and as easy as "A
Maiden's Prayer."

A STRING OF PEARLS. VALSE BRILLANTE.
—"A lovely Valse, being full of animated grace."—*Choir.*

FANTAISIE ON MEYERBEER'S 'L'AFRICAIN.'
Price 3s.

FANTAISIE ON GOUNOD'S 'MIRELLA.' Price 3s.

FANTAISIE ON HATTON'S 'LOVE'S RANSOM.'
Price 3s.

LA POLONAISE. Price Three Shillings.—
"A charming piece."—*Choir.*

MARYLAND. March on the celebrated American Song.
Price 3s.—"Maryland" is a capital march, founded on the simple but lovely
melody adopted by the Confederates as the tune of their war song, "Maryland, my
Maryland." The arrangement is most judicious and interesting."—*Englishwoman's
Domestic Magazine.*

"The celebrated war song, 'My Maryland,' has been amplified into an excellent
pianoforte piece with much appropriateness, all the movements continuing the sub-
ject under different brilliant phases."—*News of the World.*

LONDON:

BOOSEY & CO., 28, HOLLES STREET,

And all Musicsellers in Town and Country

METZLER & CO.'S LIST OF NEW AND POPULAR PIANOFORTE MUSIC.

ASCHER.

SOUVENIR THEATRICAL 4 0

CH. FONTAINE.

BLUE-BELL. Mazurka de Salon 3 0

MAY-DAY. Valse Brillante 3 0

SWING SONG. 3rd Edition 3 0

STEPHEN GLOVER.

A MOUNTAIN MELODY 3 0

MORNING RAYS 3 0

THE NUN'S DREAM 3

Beautifully Illustrated in Colors.

KUHE.

LA PIQUANTE. Valse Brillante 3 0

LARA. Transcription 4 0

SILVER MOONLIGHT. Transcription 3 0

MADAME OURY.

DANISH AIRS 3 0

SPANISH AIRS 4 0

WELSH MELODIES 4 0

NATIONAL AIRS OF ENGLAND 4 0

LARA. Fantasia 4 0

MASANIELLO. Grand Fantasia 5 0

G. A. OSBORNE.

LARA. Fantasia 3 0

BRINLEY RICHARDS.

FOREST FLOWERS 3 0

BONNIE BESSIE LEE. Transcription 3 0

CASTLES IN THE AIR. do. 3 0

ARAB SONG do. 3 0

LIST'NING MOTHER do. 3 0

EDOUARD DE PARIS.

AZALIA. Marche Brillant 3 0

THALBERG.

LUCREZIA BORGIA 4 0

AUF FLÜGELN DES GESANGES 3 0

FERDINAND CORTES 3 0

METZLER & CO.,

35, 36, 37, & 38, Great Marlborough Street,
LONDON, W.,

AND
55, King's Road, Brighton.

JUST PUBLISHED,

AN

EXTRA- VAGANZA

FOR

THE PIANOFORTE,

BY

KUHE.

PRICE FIVE SHILLINGS.

LONDON:

ASHDOWN & PARRY,
18, HANOVER SQUARE.

Tito Mattei's PIANOFORTE PIECES.

Grande Valse,

Played by **MADLIE. KREBS** at **MELLON'S
CONCERTS,**

And by the Composer at the Crystal Palace, and the Principal
Concerts, with immense success.

PRICE 5s.

PIANOFORTE MUSIC.—*Grande Valse de Concert.* By **TITO MATTEI.** (HUTCHINGS & ROMER.)—"A very brilliant and dashing drawing-room piece, which its clever author, Signor **TITO MATTEI**, has been playing with great success throughout the season. The subjects are new, the effects are new, and the manner of handling indicates the thorough musician; indeed, it is but rarely we meet with so good a piece of its class, and we might fairly predict for it a very wide acceptance."—*Queen's or Lady's Newspaper.*

Il Folletto.	-	-	-	4s.
	(GALOP.)			
Un Sogno D'Amore	-	-	-	4s.
	(NOCTURNE.)			
Una Notte D'Estate	-	-	-	4s.
	(NOCTURNE.)			
Addio del Passato	-	-	-	4s.
	(TRANSCRIPTION VARIÉE.)			
Il tramento del Sole	-	-	-	4s.
	(PENSIERO.)			
Pas de Charge	-	-	-	4s.
	(MORCEAU DE SALON.)	Signor MATTEI's	last production.	

HUTCHINGS & ROMER,
9, Conduit Street, Regent Street, W.